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The Trivulzio Collection.

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FEBRUARY, 1888.

CATALOGUE, price Seventy-Five Cents.

ORDER OF SALE

OF THE

SECOND PART

OF THE

TRIVULZIO ✻ COLLECTION

on the Mornings and Afternoons of

FEBRUARY 6th, 7th, 8th, 9th, 10th & 11th, 1888,

AT THE

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BY

GEORGE A. LEAVITT & CO.,

AUCTIONEERS.

First Session,	Monday, February 6th, at 10 A. M. Lots 1 to 129 inclusive.
Second Session,	Monday, February 6th, at 2.30 P. M. Lots 130 to 214 inclusive.
Third Session,	Tuesday, February 7th, at 10 A. M. Lots 215 to 345 inclusive.
Fourth Session,	Tuesday, February 7th, at 2.30 P. M. Lots 346 to 465 inclusive.
Fifth Session,	Wednesday, February 8th, at 10 A. M. Lots 466 to 591 inclusive.
Sixth Session,	Wednesday, February 8th, at 2.30 P. M. Lots 592 to 790 inclusive.
Seventh Session,	Thursday, February 9th, at 10 A. M. Lots 791 to 981 inclusive.
Eighth Session,	Thursday, February 9th, at 2.30 P. M. Lots 982 to 1,110 inclusive.
Ninth Session,	Friday, February 10th, at 10 A. M. Lots 1,111 to 1,230 inclusive.
Tenth Session,	Friday, February 10th, at 2.30 P. M. Lots 1,231 to 1,355 inclusive.
Eleventh Session,	Saturday, February 11th, at 2.30 P. M. Lots 1,356 to 1,498 (the End).

☞ For "Conditions of Sale," see the third page of this cover.

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AND

Medieval Nuggets

FROM THE

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INCLUDING

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SOME OF WHICH BELONGED TO

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CHARLES SOTHERAN,

BIBLIOGRAPHER AND JOURNALIST.

"This Booke is not for every rude and unconnynge man to see, but for clerkys and very gentylmen that understande gentlenes and scyence."—WILLIAM CAXTON.

NEW YORK:

GEORGE A. LEAVITT & CO.,

787 AND 789 BROADWAY.

MDCCCLXXXVIII.

NEW YORK:
DOUGLAS TAYLOR, PRINTER,
89 NASSAU STREET.

1888.



"Livres nouveaulx, livres vielz et antiques."—ETIENNE DOLET.

CONSPICUOUS among Private Libraries of international repute, such as the "Bibliotheca Spenceriana," over the bibliography of which Dibdin so lovingly lingered, was that of the Trivulzio, at Milan. This had long been the "Sacred Kaaba" of Italian bibliophilistic pilgrims, as the Althorp collection is still of British bibliognostes. Its celebrity has been such that the fame thereof has found its way into the encyclopedias. Thus we read on page 489 of the eleventh volume of Appleton's "New American Cyclopedia" that "the most extensive private library in Milan, is that of the Marquis Trivulzio."

As a number of the illuminated vellum treasures of this library are to be disposed of in New York, under the auctioneer's gavel, perhaps a brief account will not be uninteresting of the former owners of these precious gems which are so rich in literature, so resplendent in color, so glorious in art, and so hoary with antiquity.

* * *

The annals of the Trivulzio family are a portion of medievalism. The middle ages can no more be divorced from this house of Milanese patricians, than from association with the Medicis and Sforzas, with whom it helped to make

up the wondrous historic pageant of Italy during the fifteenth and sixteenth centuries.

The Trivulzio genealogy is a marvel. Authors whose names are unknown to most of our expert bibliographers have elaborated its charts and chanted its peans. Francesco Scauro, A. Callimachus Siculus, Antonio Crasso, Antonio Maria Storione, Arcangelo Madrignam, Martinus Bovolinus, Antonio Tilesio, Alessandro Porro and Andrew Assaraci Sarrachi, are a few of its lesser authorities.

* * *

Muzio in the "Historia Trivultia" asserts that the family is indigenous to Milan and that A. D. 941–1011 a certain "Regifredo d'Ingone da Trivulzio," lived, moved, and had his feudal being.

Litta devotes four double folio sheets in the "Famiglie Celebri Italiane" to the Trivulzios. He commences their tabulated pedigrees with Ambrosio Trivulzio, living about the year 1170, and concludes the generations in 1819 with two brothers—the Marquis Alessandro Trivulzio, General of the National Guard of Milan, who assisted at the coronation of Napoleon Bonaparte, and the Marquis Gerolamo Trivulzio who was decorated with the Iron Crown by Napoleon, and whose wife Vittoria, daughter of the Marquis Maurizio Gherardini, of Verona, was remarried after his death to the "Marchese Alessandro Visconti d' Aragona."

But if any greater evidence were wanted of the aristocracy of the Trivulzios, what more need be said than that they allied themselves with the most noble houses of Visconti, Borromeo, Doria, Colonna, Grimaldi, Palavicino, and others equally blue-blooded?

And they were Lords of Formigara and Casteldidone, Counts of Muzo, Melzo and Musocco, Marquises of Trivulzio, Sesto, Vigevano and Pizzighettone.

* * *

But of all the Trivulzios "the Great Trivulzio" was the Trivulzio of them all. The full name of this distinguished character was Gian Giacomo Trivulzio. His biography was ably written at the beginning of this century by Carlo Rosmini. This great Italian soldier and contemporaneous compatriot of Columbus stands out in bold relief from the period of the Renaissance, as Governor of Milan, where he wielded the baton of a Marshal of France.

The parents of "Trivulzio the Great" were Antonio Trivulzio and Franceschina di Domenico Arcardi Visconti. The Marshal was thus maternally the descendant of the old Dukes of Milan, where he was born in 1447. He was

appointed by Galeazzo Maria, Duke of Milan, one of the Council of Regency of his son and heir, Gian Galeazzo Sforza. Trivulzio played a leading part in the troubles brought about by the many treacheries of Ludovico Sforza, who—"copious in gallantry, splendid patron of an incomparable Leonardo da Vinci—holding the ducal crown of Milan in his grasp, and wanting to put it on his own head, rather than let it rest on that of a feeble nephew who would take very little to poison him, was much afraid of the Spanish-born old King Ferdinand and the Crown Prince Alphonso, of Naples, who, not liking cruelty and treachery which were useless to themselves, objected to the poisoning of a near relative for the advantage of a Lombard usurper." For some time Trivulzio was a general in the service of King Alphonso, but, having had considerable difficulty with Duke Ludovico in his diplomatic complications and murderous Macchiavellisms, he joined forces with the French army. The results were the eventual destruction of the Sforza dynasty and the occupation of Milan by France. "The Great Trivulzio" fought under three French monarchs—Charles VIII., Louis XII. and Francis I.—and was the commander of their armies. In 1499, after the death of Charles "the Courteous," and on behalf of Louis XII, he returned to Milan at the head of the legions of France. It took him twenty days to conquer the Milanese, and make the French King their Duke, instead of "the Moor" Ludovico, who exchanged his Italian palace for the prison in France where he died. Trivulzio was given the governorship of Milan as a reward for ruining his country. At the battle of Agnadello he led the vanguard of Louis the Twelfth's army, and, by his victory of Marignan, reconquered from Massimiliano Sforza the dukedom of Milan for Francis the First, "the Father and Restorer of Letters, and of the Arts."

The Marshal Trivulzio died at Chartres in 1518. He is buried in the family sepulchre of San Nazzaro Maggiore, at Milan, where, upon his tomb, can be read the lines he ordered to be inscribed thereon :—"Johannes Jacobus Magnus Trivultius Antoni filius quo nunquam quievit quiescit tace."

* * *

There are no less than twenty different Trivulzio medals engraved in Litta's work, where also are given views of the monuments in the family chapel annexed to the church of San Nazzaro. They are of those erected to "Trivulzio the Great," and his two wives Margaret de Colonna and Beatrix de Avalos de Aquino"—to his father Antonio—to his eldest son "Io. Nicolaus," Count of Muzo, and other immediate descendants. Litta has likewise added four portraits, illustrative of his genealogical text *videlicet*:—Camillo Trivulzio, General in the service of France; Theodore Trivulzio, Marshal of France; Ambrose

Trivulzio, Bishop of Bobbio; Gio. Giac. Theodore, Cardinal Trivulzio and Governor of Milan.

One of the principal Milanese show places for tourists is the "Ospisio Trivulzi," where six hundred aged people are fed, clothed, and housed, by an eighteenth century charitable endowment of the house of Trivulzio.

* * *

Besides having a famous library filled with heirlooms, no small portion of which was very probably the "loot" of the "Great Marshal," the Trivulzios have always had a *penchant* for literature.

Girolamo Porro, of Padua, dedicated the 1576 Venice Edition of the "Isole Piv Famoso del Mondo" of Thomaso Porcacchi, as follows:—"All' Illvstre S. Conte Georgio Trivltio, Dottore, Cavaliere, Conte di Melzo, Regio, e Dvcal Senatore."

The year 1617 saw the publication at Venice of a volume, which, for many a year, proved quite a bugbear to bibliographers. This was "Il Brancaleone," written under the pseudonym of "Latrobio filosofo." The "philosopher Latrobius" had no existence as such, and some hebetudinous cataloguers baptized the author "Signor Brancaleone." Huet, in the "Origine des Romans," states that the entertaining and witty Italian novel "Il Brancaleone," is, without doubt, an adaptation of "The Golden Ass" of Apuleius, or of the "Lucius, or Ass" of Lucian.

"Latrobio Filosofo" was really Geronimo Trivulzio.

Other Venetian fiction brings a Trivulzio forward as a lover of books. The "Tre Novelle" of Luigi Lollino were reprinted at Milan in 1822, and the edition, limited to twenty copies, was, according to Brunet, executed at the expense of the Marquis G. Giac. Trivulzio.

The member of the family who seems, however, to have been most painstaking in matters bibliomaniacal, was the archaeologist, numismatist and antiquarian essayist, the Marquis Carlo Trivulzio, who died at Milan in the year 1784, aged seventy-four. The deeply interesting bibliographical notes in nearly all of the ancient and medieval manuscripts of the library in the "Palazzo Trivulzio" prove incontestably that this ardent dilettante was one filled with the enthusiasm of "the scholar" described by Chaucer over five hundred years ago:—

> "For him was leuer han at his bed's hed
> Twentie bookes, clad with blacke or red,
> Of Aristotle, and of his Philosophie,
> Than robes rich, or fiddle, or gay sautrie,

But all be that he was a Philosopher,
Yet had he but little gold in cofer,
But all that he might of his friends hent,
On bookes and on learning he it spent."

* * *

With beauteous examples of illuminated art from the "Trivulzio Collection" spread before me, I can readily imagine what a marvelously fine library the whole, as a unit, must have been. Like the other great princes and nobles of medieval Europe, the Trivulzios patronized such illuminators as Giulio Clovio, Franco Bolognese, and Benevenuto da Imola. Mr. M. Digby Wyatt, in "The Art of Illuminating as Practiced in Europe from the Earliest Times," writes as follows:—"For the Gonzagas, Sforzas, d'Estes, Medici, Strozzi, Visconti, and other great families, the best artists were constantly employed in decorating both written and printed volumes, in which portraiture is freely introduced, and picturesque and historical subjects are represented with great vivacity and attention to costume and local truth. Thus in the truly exquisite 'Grant of Lands' by Ludovico il Moro to his wife Beatrice d'Este, dated Jan. 28th, 1494, and preserved in the British Museum, speaking portraits of both Ludovico and Beatrice are introduced, with their arms, and beautiful arabesques. Again, in the Hanrot 'Sforziada,' the first page contains exquisite miniatures of three members of the princely family of the Sforzas, by the hand of the all-accomplished Girolamo dai Libri."

Many of the Trivulzio manuscripts are of this exceedingly high order of art work, and one can easily recognize the evolution of the "Madonna della Sedia," and similar paintings on wood or canvas, from the illuminated miniatures in Missals and "Heures" of the "Moyen Age." Raffaele Sanzio and the early great masters simply enlarged the conceptions and followed in the wake of their predecessors in the "scriptoria."

And thus not only the development of painting, but the growth of literature, the enthusiasm of religion, and the march of history, can be studied and apprehended, in the open pages of these volumes, bright with gold and toned with color in illustration of the black and red Gothic text of the medieval transcribers, who :—

"Some with antiquated style
On waxen tablets promptly write:
Others, with finer pens the while
Form letters lovelier to the sight."

* * *

The preceding was written by me in October, 1886, and appeared in the preface to the First Part of the "Trivulzio Collection," which portion of that magnificent Milanese Library was most satisfactorily disposed of at auction in New York for over eight thousand dollars.

The Second Part thereof—containing many rarities from the book-shelves of the famous "Palazzo Trivulzio," with literary treasures added from other sources—is fully described in the following pages, and is thus arranged in five divisions:—

I. Early Typography, consisting of Incunables, Black Letters, and other Rare Books printed before the year 1600—also Aldine and Elzevirian Imprints.....Numbers 1 to 129

II. Vellum Manuscripts, including Illuminated Treasures and Later MSS., etc.....Numbers 130 to 214

III. Bibliotheca Curiosa, including Rare Illustrated Facetiæ, Books of Emblems, Alchemy, Witchcraft, Freemasonry, Jesuits, etc..Numbers 215 to 591

IV. Prints and Sketches.....Numbers 592 to 981

V. Art and Belles Lettres, comprising Galleries of Painting and Sculpture; Art Authorities and Biography; Collections and Albums of Prints, Portraits and Views, also Original Drawings; Books Illustrated by Bewick, Cruikshank, Bartolozzi, Callot, Durer, etc.; Unique and Extra-illustrated Works; Statuary; Bindings of Interest and Value; Ornament; Costume; Architecture; Archæology; Antiquities; Egyptology; Ceramics; Americana and Mexicana; Fabulists; Freemasonry; Bibliography; Numismatics; Ornithology; Genealogy; Drama; Poetry; Fiction; Travels; History; Ancient Classics, etc.—many of which were printed by Baskerville, Whittingham, Didot, Bulmer, etc., or are Large Paper Copies and Limited Editions.....Numbers 982 to 1498

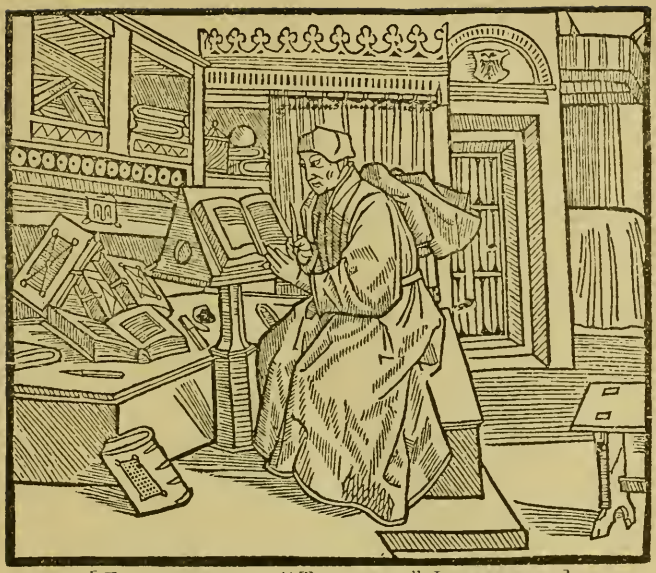
* * *

Those who seek bibliophilistic riches will find them in the numbers exploited hereafter, and I leave this catalogue and its choice contents, without further comment, to the tender mercies and the acute discrimination of the cultured collectors and appreciative connoisseurs of America. *Vale.*

CHARLES SOTHERAN.

New York Press Club,
January, 1888.





[Frontispiece to "Terentius," Lyons, 1493.]

The Catalogue of the Trivulzio Manuscripts, Early Printed Books and other Rare, Curious and Bibliophilistic Literary Treasures.

The sizes of books in this catalogue are defined relatively to signatures and according to the following page, height and inch measurements:

Maximo, over 24 inches. Minimo, below 6 inches.

Large Folio, below 24 inches and over 18; Folio, below 18 and over 13; Small Folio, below 13 and over 11.

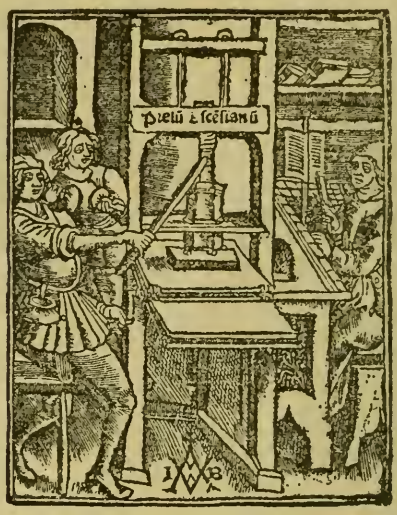
Large Quarto, below 15 and over 11; Quarto, below 11 and over 8; Small Quarto, below 8 and over 6.

Large Octavo, below 11 and over 9; Octavo, below 9 and over 8; Small Octavo and Twelvemo, below 8 and over 6.

These twelve designations preserve the important part of the nomenclature formerly used, and do away with the old technical paper prefixes, such as "Royal," "Foolscap," "Crown," etc., as well as the confusing smaller sizes of the past. These represented in all, both big and little, some two hundred possible book sizes, ranging from an "Antiquarian Folio," to a "Pot 128mo."

As the old specific definitions are now gradually becoming almost obsolete this new schedule was formulated. It was wisely recognized that the present time is inopportune for the measurement of books by the metric system.

C. S.



[THE PRINTING PRESS OF JODOCUS BADIVS *vel* "ASCENSIVS" OF PARIS, in 1510—VIDE NUMBER 18 OF THIS DIVISION.]

I. Early Typography,

CONSISTING OF

INCUNABLES, BLACK LETTERS AND OTHER RARE BOOKS PRINTED BEFORE THE YEAR 1600—ALSO ALDINE AND ELZEVIRIAN IMPRINTS.

EXTREMELY RARE PSALTER AND HYMNARY—BELIEVED TO HAVE BEEN PRINTED WITH THE TYPES OF FÜST AND SCHOEFFER.

1 **Black Letter.**—PSALTERIUM ET HYMNARIUS, rubricated and with lines for music. 4to (eight and three-eighths inches by six and a quarter), old stamped leather, gothic brass bosses, rebacked.

(? Mayence, *Füst and Schoeffer*, *circa* 1457-70)

EXCESSIVELY RARE, but imperfect, torn and stained. Some pages are added in manuscript.

When rebacked a long time ago the following lettering pieces were placed on the book—"Psalterium Antiquum" and "Supposed with types of Füst and Schoeffer." On the fly-leaf are the following memoranda:—"This Psalter was printed with Füst and Schoeffer's types by Caxton and is of extreme rarity. See Krelhoff, Cologne, and the Capitals in the Index of his 'Chronicle.' £15

15s. Similar to the Metz Psalter and one of the same series. Was not this printed by Schoeffer alone? Horne, p. 57, Appendix."

Anent the current value of books printed by Füst and Schoeffer, the following paragraph in "The Bookmart" of February, 1887, is assuredly pertinent:—"In Mr. Quaritch's last catalogue is offered at the moderate price of TWENTY-SIX THOUSAND TWO HUNDRED AND FIFTY DOLLARS, a copy on vellum of Füst and Schoeffer's Psalter of 1459, the second book printed with a date and one of the very rarest of the earliest monuments of printing. By the side of this incunabule the Mazarine Bible is a comparatively common book; this is the only copy that has turned up for nearly a century."

THE QUADRAGESIMALE OF LEONARDUS ITALICUS—PRINTED CIRCA 1460-65.

2 **Black Letter.**—NOTABILISSIMUZ QUADRAGESIMALE et in toto suo processu mebre. editum et quodaz sagre pagie pfessoe ordis pdicatoru. LEONARDO ITALICO qd. et suo auctore sertum fidei ititulatur eo q. I. omnes articuli fidei luculentissime sparsim per sermoes. etc. 4to (eleven inches by eight), old calf.

(? Cologne, *Ulric Zell or John Veldener, circa* 1460-65)

EXTREMELY RARE. Consisting of over four hundred pages, of two columns and thirty-eight lines to the page. The initial letters and finials are added by hand. Over each page is written a chapter heading descriptive of the contents.

The paper maker's mark is a kind of "H" or "B," with two prongs at the top of the letter. Some pages are wormed. The volume has neither place of printing, name of printer, nor date of issue. The types are not unlike some of those of the first English printer William Caxton. All the biographers of Caxton previous to William Blades, speak of Ulric Zell as his preceptor and believe that he supplied the English mercer with his first types. The volume is most probably one of the earliest works printed in Cologne by Ulric Zell, who had been one of Schoeffer's printers at Mayence. Bigmore and Wyman write concerning Zell:—"He was an industrious printer there [at Cologne] for more than forty years, but never printed a book in German, nor did he adopt any of the improvements of the printers of Italy. He adhered rigidly to the severe style of his master, Schoeffer, printing all his books from three sizes of a rude face of a round Gothic type Madden supposes that he went to Cologne in 1462, and was engaged by the brotherhood of the Life in Common at Weidenbach, near that city, to assist them with his new art of printing in their pious task of making books. Zell's name appears for the first time in a book dated 1466, which date may be accepted as indicative of the time when he left the monastery and began to print on his own account."

The "Cologne Chronicle" of 1499 has the following:—"The origin and progress of the art was told me verbally by the honourable master Ulric Zell, of Hanau, state printer at Cologne, anno 1499, and by whom the said art came to Cologne. . . . Moreover, the first inventor of printing has been a citizen of Mentz, and he was born at Straissburch, and was named Sir Johan Gudenburch."

Leonardo de Utino, vel Leonardus Italicus, author of the above work, was one of the most celebrated Italian preachers of the fifteenth century. He died about 1470. Leonardo was Prior of the Dominicans at Bologna and Provincial of Lombardy. He preached with great success at Venice, Milan and Rome. His "Sermons" and "Quadragesimale" are known as the "Golden." Veldener of Cologne printed one edition in two columns with thirty-eight lines to the page about 1475. Ulric Zell, we know, printed another about 1472 two columns and thirty-six lines to the page, and there were several editions printed in Venice about 1471-75 by Francis de Hailbrun and Nicolas de Frankfordia, *vide* Brunet, etc.

SPLENDID EDITION OF STRABO, COLOGNE, 1472, AND BOUND BY ROGER PAYNE.

3 STRABO. GEOGRAPHIA, Latine, ex Versione eorumdem. Folio (fifteen and one-eighth inches by ten and an eighth). Splendidly bound by ROGER PAYNE, in crinkled morocco gilt, edges gilt. (Venice, *per Vindelinum Spirensem*), 1472

EXCESSIVELY RARE and MAGNIFICENT COPY with broad margins, the large initials are added by hand in colors, and the small capitals throughout in red. On the verso of the fourth leaf the initial letter "S" is illuminated by hand, with a border in gold and colors, and at the bottom of the same page is another large illumination with floriations representing a psaltery within a wreath.

Brunet calls this an:—"Edition encore precieuse." It consists of 217 leaves, with 51 lines to the page. The colophon reads—"Anno Domini MCCCCLXXII.," and below are the following nine lines showing that the work was printed by Vindelin Spira:—

"R. Zouenzonius poeta: Reuerendissimo. d.
Jacobo zeno Episcopo parauino.

Orbis noscere lector uniuersi
Si tractus cupis: bos emas libellos
Strabonis: tibi nomine dicatos
Zeni presulis,optimi sacriqz.
Quo nil doctius Eruditiusqz
Nunc antenorei uident penates:
Impressos digitis uidelianis."

Dibdin, in his "Greek and Latin Classics," writes of this edition of Strabo:—"The first edition with a printed date is that of Vindelin de Spira in 1472."

This remarkable specimen is from the press of the second Typographer of Venice, and who was the brother of the first printer there. Nearly all their earliest works were printed like the above in Roman letter. Later they only used the Gothic character. This copy has the following MS. memoranda on a fly-leaf:—"Payne's sale. M. Wodhull, Mar. 26th, 1791. Bib. Instruct, No. 4181; Bib. Gaignat, No. 2602; Panzer V. 3, p. 85, No. 77, Collat. and complete." A few pages are wormed.

FIRST EDITION OF THE "IMITATION OF CHRIST."

4 **Black Letter.**—THOMAS A'KEMPIS.—De Imitatione Christi et de contemptu omnium vanitatum mundi et—incipit liber primus JOHANNIS GERSON cancellarii Parisiensis. Small 4to (seven and seven-eighth inches by five and three-quarters), boards.

Venice, *per Petrum Loslein de Langencen Alemanu*, 1483

EXTREMELY RARE and with the capital letters added by hand in red or blue. This fine large copy is an admirable example of the first edition of the "Imitation of Christ" with a date. It is perfect. For a notice of the edition, see Gence., p. Lxxx; Dibdin, p. Lxxi and xcv; and Kettlewell, p. 496. On the recto of the first leaf is the following manuscript note:—"Libellus hip, erronee adscribitur Joanni Gerson vel Thomae a Kempis, verus enim illius Author est Magnus et Venerabilis Vir Dei Jannes Gersen Abbas Vercellensis Ord. S. Patris Benedicti. P. Bonifacius."

THE VULGATE OF 1483.

5 **Black Letter.**—BIBLIA LATINA SACRA VULGATA accedunt interpretationes Hebraicorum nominum. Thick 4to (eight and one-eighth inches by nine), calf, gilt edges.
Venice, *per Franciscum Renner de Hailbrun*, 1483

EXTREMELY RARE, with occasional MS. marginalia. This volume, which is beautifully printed in Gothic types, has the capitals colored in red and blue. It is a fine specimen of the early Venetian press with the exception of a few unimportant stains.

FIRST EDITION OF THE BIBLE IN OCTAVO—PRINTED BY FROBEN OF BASLE.

6 **Black Letter.**—BIBLIA INTEGRA: Summata: distincta: supemedata: vtriusqz testameti. accordatiis illustrata. Small 8vo (six and three-eighths by four and a quarter inches), calf, blind tooled red edges.
Basle, *per Johanem Froben de Hammelburch*, 1491

EXCESSIVELY RARE and the first edition of the Bible printed in octavo. The initial letters are added in red by hand, and there are a few marginalia. On the last and first pages are some curious manuscript memoranda, etc., by former owners. The ends are a portion of an ancient vellum MS.

"Among the eminent printers of Basle must not be unnoticed the learned John Froben, the beauty and correctness of whose editions are highly commended by Erasmus. Froben printed here the first octavo edition of the Latin Bible in 1491. Even so late as 1496, after that he had practiced the art of printing during five or six years, Froben, with a modesty unusual among those of his trade, simply calls himself 'artis impressoriae studiosum.' It must never be forgotten that to the press of Froben at Basle we are indebted for the first published edition of the original Greek of the New Testament, which appeared in the year 1516, edited by Erasmus. It is true that the Complutensian edition bears an earlier date (1514), but the caution of the Pope would not suffer it to be made public until 1522."—COTTON.

SPECIMEN OF THE TYPOGRAPHY OF THE FIRST PRINTER AT TREVISO.

7 HAEDUS (Petrus). De Amoris Generibus. Small 4to (seven and five-eighths by five and five-eighths), old sprinkled calf, gilt. Treviso, *Girardus de Lisa*, 1492

VERY RARE. A fine example, with the exception of a few of the earlier pages slightly stained, of the first printer at Treviso, in Italy. The colophon reads:—"Accvratissime impressum Tarvisii per Gerardvm de Flandria Anno Salvtis. CCCCXCII. Die XIII Octobris. svb magnifico praetore Avgvstino Foscarini. Finis" The La Vallière copy sold for 72 francs.

On a fly-leaf is the following MS. note:—"De Bure. 'Ce livre et un petit Roman spirituel, très singulier, dont les exemplaires sont devenus fort rare. Quelques Bibliographes ont fait mention d'une autre édition de ce livre, executée dans la même Ville et par le même imprimeur, en 1498, mais il est actuellement reconnu que cette seconde édition est supposée.'"

"Ouvrage de theologie mystique dirige contre l'amour. L'édition est impr. en petits caracteres, fort nets et les exemplaires en sont rares. Ce livre a été reimprimé sous le titre de 'De Contemnendis amoribus libri tres.' Coloniae, 1608, in 12, mais d'une maniere defectueuse."—BRUNET.

CURIOUS WOOD ENGRAVINGS FROM THE 1498 "SHIP OF FOOLS."

8 BRANDT (Sebastian). Das Naren Schyff. *A series of* 101 *fine old wood engravings, many very strange, including a human vivisection, neatly mounted on drawing paper.* Thick 4to, morocco gilt, edges gilt.

VERY RARE. Good impressions of the early German woodcuts from the first edition of Brandt's "Ship of Fools," 1494. This date will be found on the fourth example.

THE SECOND EDITION OF THE "NUREMBERG CHRONICLE," PRINTED AT AUGSBURG IN 1497 BY JOHN SCHENSPERGER.

9 **Black Letter.**—[SCHEDEL.] Liber Cronicarum cum Figuris et Ymaginibus ab Inicio Mundi usqz. nunc temporis. *Illustrated with over* 2,000 *woodcuts by* PLEYDENWURFF *and* WOLGEMUTH. Thick small folio, old stamped pigskin. Augsburg, *Johannes Schensperger*, 1497

BLACK LETTER and VERY RARE. This is the second Latin or Augsburg edition of the Nuremberg Chronicle, of which the first was printed by Anthony Koberger at Nuremberg in 1493, and of which an example will be found further on, and being No. 119 of this Catalogue.

All the wood blocks are illuminated by hand, a few pages are stained, and the first leaf is mended and imperfect of the above copy of the second edition.

EARLY EXAMPLE OF THE PARIS PRESS.

10 **Black Letter.**—EPISTOLE FRANCISCI PHILELFI. Thick small 4to, embossed leather on wooden boards.
(Paris) *circa* 1498

RARE EXAMPLE of the early French press. This volume is incorrectly lettered on the back. This date will be found thrice repeated on the last page of text, but it is only that at the end of three letters written by Philelfus from Milan. The printer's mark on the last page has at the bottom the name of the typographer, "Felix Baligavlt." Around another printer's mark on the title, which bears the arms of France as well as the city and University of Paris, are the words "Honnevr av Roy et a la Court Salvt Alvniversitie Dont nre. Bien Procede et Sovrt Diev Gart de Paris La Cyte." At the commencement of the book are some sixteenth century marginalia.

ANTONY VERARD'S GRAND 1500 EDITION OF JOHN COLONNA'S CHRONICLE—WITH REMARKABLE WOOD ENGRAVINGS.

11 **Black Letter.**—La Mer des Histoires. *Illustrated by a vast number of elaborate woodcuts of battles, coronations, marriages and other historical events, portraits, genealogical tables and ornamental borders, besides magnificently decorated initials of a very large size, several of which are colored.* 2 vols. thick large 4to, (thirteen and seven-eighths inches by ten and a half), old calf.
Paris, *Imprime pour Anthoine Verard Demourant a lymaige saint Jehan leuageliste: devant la Rue neufue*

nostre dame. ou au palais au premier pillier Deuant la chapelle ou lon chante la Messe de messeignrs. les Presidens [1500]

EXCESSIVELY RARE and very early edition of this curious work, splendidly printed in Gothic types. The above is a fine copy with the exception of being slightly wormed, the blank portion of the last leaf being torn off, some borders cut into by the bookbinder's plough and one of the last named torn. It came from the Calwick Library, and has the inserted heraldic book-plate of that collection.

The Bibliotheca Spenceriana contains only the subsequent edition of 1506, which is inferior in beauty and interest to the present one. This singular "Universal History," blending sacred with profane events and extending from the Creation to the year 1500, is a translation of the "Rudimenta Novitorum" of John Colonna or John Columna, made by a canon of Mello, in Beauvoisis It is remarkable for its numerous and spirited woodcuts, and its popularity is attested by the numerous editions put forth during the fifteenth and sixteenth centuries.

Antony Verard was one of the most celebrated Parisian printers, and ranks with Thielmann Kerver, Jodocus Badius, the Hardouins and Galliot du Pre.

BOUCHET'S CHRONICLE OF CLOTAIRE PRINTED AT POICTIERS A.D. 1500.

12 **Black Letter.**—BOUCHET (Jean). Histoire et Cronique de CLOTAIRE. Small 4to (seven inches by four and seven-eighths), sheep.

Poictiers, *Imprimee par sire Enguilbert de marnef libraire iure de lad Vniuersite, demourant a lenseigne du Pellican deuant le pallis qud poictiers. Le ———— jour du moys de ———— Lan mil cinq cens. Et sont a vendre au pellican aud' poictiers et aussi a paris* [1500]

EXTREMELY RARE and good example of this very curious book, which is full of strange woodcuts. But a few margins are cut down.

The Bertin copy sold at auction for 735 francs and the Pressac in 1857 for 200 francs. Early specimens of the Poictiers press are of great rarity, only three works having been executed there in the fifteenth century, and those at a monastery. A volume printed at Poictiers in 1532 by Jacques Bouchet, says Cotton, "may be seen in Marshall's Library at Dublin."

EARLY EDITION OF OVID, CURIOUSLY ILLUSTRATED.

13 OUIDII NASONIS Libri de Tristibus cum luculentissimis commentariis Reuerendissimi domini BARTHOLOMEI MERULÆ apostolici protonotarii et aliis additiobus nouis nuper in luce. emissis aptissimisqz figuris ornati: necnon castigatissima tabula que omnia vocabula: omnesqz historias: et queqz scitu dignissima szm alphabeti ordinem diligentissime complectitur. Large 4to, cloth.

n. p., circa 1500

RARE, with many very curious wood engravings in the text and charming initial letters. Some of the pages are full of MS. corrigenda and marginalia. The title is mended.

VERY FINE EXAMPLE OF THE VOSTRE PRESS AND BOUND BY LORTIC.

14 **Black Letter.**—LY LIURE DE LA FEMME FORTE et vertueuse declaratif du catique. de SALOMONES prouerves au chapitre final qui se comence Mulierum fortem quis inueniet. laquelle exposition est extraicte de plusieurs excellens docteurs vtile et prouffitable a psonnes. religieuses et autres gens de deuotion fait et copose par vng religieux de la reformation de lordre de foteurault.: a la requeste de sa soeur religieuse reformee dudict ordre. Imprime pour SYMON VOSTRE libraire: demourant a Paris en la rue neufue nostre dame a lenseigne sainct JEHAN LEUANGELISTE. *Full-page woodcuts and floriated initials.* Small 8vo. Beautifully bound in crushed levant morocco, inlaid with colored leathers, rounded corners, inside gold borders, edges gilt on marble, by LORTIC.

Paris, *Simon Vostre*, 1501

VERY RARE and fine example of the Vostre press. Though published anonymously the author, Francois Le Roy, avows himself in a subsequent work—"Le Mirouer de Penitence." The last page is occupied by the large and picturesque printer's mark of Philippe Pigouchet; and that of the publisher, Simon Vostre, is on the title-page.

THE RARE FIRST EDITION OF THE LIFE OF APOLLONIUS OF TYANA, 1501.

15 PHILOSTRATVS de Vita APOLONII TYANEI Scriptor. Lvcvlentvs a PHILIPPO BEROALDO Castigatvs. Small 4to, boards.

Bologna, *impressum ab impressori optimo Benedicto Hectoris Bononiensi bibliopola*, 1501

RARE with every page ruled around with red lines. There are occasional MS. marginalia and in the same hand under the colophon are the words—"Pro Iohanne Grolier Lugdunem." On the first page are two signatures, one of which is of "G. E. Wagner," whose book-plate is inserted. This is the first edition of the "Life of Apollonius of Tyana" by Philostratus and antedates that of the Aldi.

SHIP OF WOMEN FOOLS BY BADIUS—OF GREAT RARITY.

16 BADIUS—JODOCI BADII ASIESII Stultifere Nauicule seu scaphe. Fatuarum mvlierum: circa sensus quinqz. exteriores fraude nauigantium. Stultifere naues sensus animosqz. trahentes Mortis in exitium. *Extremely curious woodblock cuts.* Small 4to, calf, gilt edges by AITKEN.

Strasburg, *Impressit honestus Iohannes prusz Ciuis Argentinnensis. Anno salutis*, 1502

VERY RARE. With the autograph signature of Henry Green, the Shakespearean writer and authority on emblems. Douce in his "Illustrations of Shakespeare" says that this work on women fools is "of much rarity and far exceeding that of the 'Ship of Fools' by Sebastian Brandt." At the Edwards sale a copy of Geyler's "Ship of Fools" sold for £43 sterling.

The design of this most curious and amusing work was to ridicule the prevailing follies and vices of every rank and profession, under the allegory of a ship freighted with fools. There are a variety of characters satirized with advice to the various fools.

EARLY CODEX OF LUCAN AND GOOD EXAMPLE OF LEONARD PACHEL'S TYPOGRAPHY.

17 M. ANNEI LUCANO civilis belli Caesaris et Popei. libri decem. suo ni to rirestituti. Interpretibus IOANNE SULPITIO VERULANO & OMNIBONO VICENTINO uiris clarissimis Additus est praeterea uocabulorum Index. HYACINTHUS ARPINAS recensuir. *Portraits on title.* Large 4to, vellum, (cover loose).

Milan, *per Magistrum Leonadum Pachel*, 1508

VERY RARE and good codex of Lucan, printed by one of the earliest and best typographers of Milan, and to whom Timperley alludes in the following—"Philip de Lavagnia, Antony Zarot, Christopher Valdarfer, Leonard Pachel and Ulric Scinzenzeller, were printers at Milan from 1469 to 1500, and to whom the republic of letters is not a little indebted."

THE EDITIO-PRINCEPS OF ST. HILARY OF POICTIERS, PRINTED BY ASCENSIUS OF PARIS.

18 HILARY (St.)—OPERA COMPLURA SANCTI HYLARII EPISCOPI HAC SERIE COMPRESSA. *Vignette on title and many charming initial letters.* Thick 4to, stamped pigskin on beveled wooden boards.

Paris, *impressa sunt in edib. Ascensianis Parrhisiis*, 1510

EXTREMELY RARE and EDITIO PRINCEPS of the works of St. Hilary, with rubricated title and the vignette on which is the press of the printer Jodocus Badius, vel Ascensius. Some pages are wormed.

This copy came from the library of the Benedictine monastery of SS. Ulric and Affra at Augsburg. On the title is a contemporary MS. note to that effect, and there is also a very old heraldic book-plate of the same conventual institution.

EARLY SIXTEENTH CENTURY SPECIMEN OF DENIS ROCE'S PRESS AT PARIS.

19 **Black Letter.**—M. PHILELPHI epistole octogita epistolarum genera coplectentes. acriori luna nuper leu gate: omni reiecta aspredine quarum singula genera in fria membra parti fa sunt. Quibus preponuntur eiusde, non nulle artis Rhetorices precepta epistola riarti non parum vtilitatis asserentia. *Rubricated title and handsome large printer's mark.* Small 4to, old Italian stamped calf.

Paris, *denum exponutur a Dionysio Rocio bibliopola comorante. in vico sancti Jacobi sub intersignio diui Martini*, 1511

VERY RARE and from the Sunderland library. The above, but slightly stained, is yet a fine example of the typography of the celebrated Paris printer Denis Roce. Some of the pages at the commencement are rubricated.

Bound up with the above is the first edition in Latin of a curious early sixteenth century medicinal work full of charming initial letters and MS. marginalia. The title to the volume reads—"Hoc in Volvmine Actvarii Greeci Avthoris Medici prestatissimi, digesti sunt de vrinis libri septem de Graeco sermone in Latinu. conuersi; in quibus omnia que de vrinis dici possunt: sue practica, siue Theoricum, siue cognitione, siue prognostica quaesiueris: doctissime tractata cotinentur. Vnde lector optime, si diligenter his libris insudaueris: glumam paucam ex alioru. lectione, ex hac ipsa granum multum te collegisse cognoueris. Parisiis Ex officina Simonis colinaei."

CURIOUS EARLY PASQUIL, 1512.

20 CARMINA APPOSITA PASQUILLO. *Curious engraved title.* 4to, boards. *n. p.*, 1512

VERY RARE. Brunet calls this "Pasquille fort rare." The text is terminated by the following four lines:

"Ie Pasquin le malheureux
Destre tombe es mains dang loys
Iaymaisse myeulx estre foireux
Et tomber en main des francoys."

21 HIERONY. ANGERIANI NEAPOLITANI Small 8vo, half sheep. Florence, 1512

RARE. A fair example, in Italic type, of the Giunta press.

WORKS OF ST. AMBROSE OF MILAN.

22 **Black Letter.**—DIUI AMBROSII Episcopi Mediolanensus omnia opera accuratissime reuisa: atqz in tres partes nitidissime excusa. Eiusdem SANCTISSIMI AMBRISII vita: a PAULINO episcopo eleganter conscripta. Repertoriu. in tripertitum opus BEATISSIMI AMBROSII alphabetica serie: certimissoqz folio ru. numero exquisitissime digestu. Thick large 4to. Old stamped pigskin on wooden boards with brass clasps. Basle, 1516

VERY RARE, With two fine engraved titles on wood, one of which has the monogram V. G. The first title is rubricated. Some of the pages are stained. The colophon preceding the second title reads:—"Basileae, ex officina Adae Petri Bibliographi. IIj. Cal'. Iun. Anno M. D. XVI."

GRAND EDITION OF THE BIBLE AND FULL OF WOOD ENGRAVINGS—LYONS, 1520.

23 **Black Letter.**—BIBLIA MAGNA. Biblia cum concordantus veteris et noui testamenti et sacrorum canonum: necnon et additione in marginibus varietatis diuersorum textuum ac etiam canonibus antiquis quator euangeliorum insertis: et accentu omniu vocabulorum difficilium signato: summa cum dilgentia a reui saccorecta; nuperrime emendata. Emendata magis saturit nunc Biblia tota. Que fuit in nullo tempore visa prius. Square folio, russia (rebacked).

Lyons, *impressum per Johannem moyline al's de Cambray Impensis honesti viri Stephani gueynarde al 's pinert eiusde ciuitatis ciuis et bibliopola*, 1520

EXCESSIVELY RARE and from the library of Lord Leigh with his heraldic book-plate inserted and coat-of-arms, coronet, etc., stamped in gold on back of the binding. The fore edge has colored vellum tags. The volume is rubricated throughout and full of numerous quaint and curious wood engravings, initial letters, borders, etc. Some of the illustrations, including the title, are colored by hand.

The illustrations in this splendid edition were engraved after those of the Venice Bible of 1498. They are found in many other reprints of the Bible made at Lyons. For further information concerning the sixteenth century Bibles printed at Lyons, *vide* the note to the 1521 Bible following, viz.: No. 24.

RARE BIBLE, PRINTED AT LYONS FOR ANTHONY KOBERGER.

24 **Black Letter.**—BIBLIA cu. concordantiis veteris noui testamenti sacrorum canonum: necnon et additionibus in marginibus varietatis diuersos textuum: ac etiam canonibus antiquis quattuor euangeliorum. Nouissime autem addite sunt concordatie et viginti libris JOSEPHI de antiquitatibus et bello excerpte. Large 4to, stamped pigskin on wooden boards with brass clasps.

Lyons, *impressa aut. Lugduni: per. Jacobum Sacon. Expesis. notabilis viri Antonii Koberger Nureburgensis. Felicitur explicit. Anno nostre salutis*, 1521

EXTREMELY RARE, with autograph on title of Michael Lingg, 1709, and other previous owners, also MS. marginalia. The device on the sides shows that the volume formerly belonged to some Jesuit conventual house, and on an end paper is inserted a book-plate with the following legend:—"Insignia Capitula Fridbergensis Ad. Bibliothecam." There are numerous woodcuts, some full-page and very curious, also title with borders and printer's mark. There are also borders around every page. Concerning Lyons editions of the Bible Brunet writes:—"On peut voir par cette souscription et par celles de cinq autres editions de la Bible impr. dans la même ville en 1518, 1520, 1521 et 1522, que le celebre imprimeur de Nuremberg a eu plusieurs fois recours aux presses lyonnaises et nous remarquons même qu'après avoir employé l'atelier de Sacon pour ses editions de 1516, et 1518 il se sert de celui de Jean Marion pour les deux edit. faites en 1520 l'une à la date de 19 aout, l'autre à la date du 12 decembre; puis pour une autre edition de la Bible sous la date du 24 juillet 1521, il a de nouveau recours a Jac. Sacon, et de même pour l'édition du 15 décembre 1522, la dernière qu'il ait fait imprimer à Lyon. Il est probable que les derniers dates que nous venons de donner appliquent plutôt à des tirages particuliers d'une même édition, qu'à des éditions véritablement distinctes."

Cotton refers as follows to Luther's copy of this edition of the Bible:—"In 1521 an edition of the Latin Vulgate Bible was printed at Lyons, a curious copy of which is mentioned by Fortia in his 'Travels in Sweden,' as being in the royal library of Stockholm; it is the copy used by Luther, and the margin and every part which could be written on is covered with notes in that Reformer's handwriting."

THE SENTENCES OF PETER LOMBARD, LYONS, 1525.

25 **Black Letter.**—PETER LOMBARD, Textus magistri sentetiaeum. in quattuor sectos libros partials. Small 4to, fine old stamped leather binding, gold-gauffered edges (binding most carefully mended).

Lyons, *Impressa per Johanem. Moylin al's de Cambray*, 1525

EXTREMELY RARE and a fine example with rubricated title of the Lyons press. It was published at the shop of "Vincentius de Portonarijs." It is full of charming initial letters. On the title is the autograph of Tho. Hutchinson and there are a few MS. marginalia.

"The work of Peter Lombard, which afterwards constituted the great textbook of the scholastic theologians, and which established to that writer the title of 'The Master,' or 'The Master of the Sentences,' was exactly such an exposition of Christian doctrine as we might have expected from that conflict between reason and authority which existed in the Latin Church" . . . [it] "was regarded with the highest veneration as the precious depository of the

Sentences of the Great Fathers and luminaries of the Church, and became itself an authority of the Church."

"Lombard's work on the Irish Church—' was ordered to be suppressed and prosecuted by Lord Deputy Strafford, at the direction of the King, in 1633; but the author was already dead."—*Bibliotheca Grenvilliana.*

EDITIO PRINCEPS OF THE BIBLE WITH NUMBERED VERSES.

26 BIBLIA SACRA LATINA, e versione SANCTI PAGNINI, cum Interpretationibus Nominum Hebraicorum. *Handsome title with woodcut borders and numerous charming initial letters; also rubricated title.* Thick 4to, vellum, sprinkled edges.

Lyons, *impressa per Antonium du Ry. calcographum diligentissimu. impensis Francisci Turchi et Dominici Berticinium Lucesium et Iacobi de Giuntis bibliopolae ciuis Floretini. Anno dni.* 1527–28

VERY RARE. The first edition of the Bible with the verses numbered and concerning which *vide* the "Christian Remembrancer," of October, 1842. The copy of this rare and interesting edition belonging to the Duke of Sussex sold for over fifty dollars at the auction sale of his library in 1844.

MARINEO'S SPANISH CHRONICLES IN HANDSOME HERALDIC BINDING.

27 MARINEO (L.).—MARINEISI Cvli Regii Historiagraphi opus de Rebus Hispaniæ Memorabilibus modo castigatum atqz Caesareae male statis inssu, in lucem aeditum. *Handsome engraved title and initial letters.* 4to, morocco elegant, gilt edges.

Alcala de Henraez, *per Michaelem de Equia*, 1533

VERY RARE and early edition of the Chronicles of Lucio Marineo, who was born at Bedino in Sicily about 1460 and died after 1533. He was the historiographer and chaplain to Ferdinand the Fifth and Charles the Fifth. The binding is a fine example of sixteenth century reliure. The sides and back are one mass of golden decoration; it is stamped on both sides with a shield "paly of seven argent and gules," above is a coronet. These arms are not unlike those of the Trivulzios, but the tinctures are different.

SIXTEENTH CENTURY COMPLETE LETTER-WRITER.

28 FRANCISCUS NIGER de modo epistolandi: vna cum Libanio eandem materiam tractante nouiter ex greco in latinum traducto interprete PONTICO VIRUNIO: nouissime recogniti cunctisqz mendis expurgati. Minimo, limp vellum.

Venice, *in aedibus Francisei Bindoni ac Maphei Pasini socii accuratissime impressum*, 1534

VERY RARE and sixteenth century complete letter writer with curious woodcuts on the first and last pages, also with charming initial letters. Somewhat stained.

FRANCIS THE FIRST'S OWN COPY OF A WORK DEDICATED TO HIM—IN VELVET AND GOLD EMBROIDERED BINDING.

29 FRANCIS THE FIRST. Divo FRANCISCO PRIMO, Gallorum Regi Christianissimo, CAESARIS DELPHINI Parmen. naliu. Doctoris Muriados Libri Tres. Small 4to, embroidered blue velvet, gilt edges.

Venice, *impressus per Bernardino de Vitalibus*, 1537

EXTREMELY RARE. This most interesting volume is the dedication copy to Francis the First, King of France. In the centre of the old blue velvet binding are embroidered the royal lilies of France within a shield. Above is the regal crown. The borders on each side of the cover are also embroidered with gold thread. The color of the velvet approaches in shade the alleged new tint known as electric blue. The precious stones in the crown are woven in by colored silks. The volume, which is an admirable example of the Venetian press is printed in Italic types, with commentary on the margins. The edges are slightly gauffered. This volume was presented to the King ten years before his death at Rambouillet in 1547.

Another writer says:—"It is not difficult to estimate the character of this monarch. Gay and voluptuous (it was the physical consequences of an amour which cost him his life), he was still capable of heroic impulses and acts of splendid generosity. But no amount of chivalry could compensate for the lack of political sagacity; it could not even save him from acts of cruelty. His persecution of the Vaudois and other 'heretics' has left a dark stain on his memory which all his patronage of arts and letters will not efface. Francis was himself a writer of verses; but these were so bad that even French critics pronounce them almost intolerable."

BOCCACCIO'S FALL OF PRINCES, PARIS, 1538.

30 **Black Letter.**—BOCACE (J.). Livre Intitule des Cas et Ruynes des Nobles Hommes et Femmes renversez par Fortune depuis la Creation du Monde jusques a nostres Temps, translate de Latin en Langage Francoys par LAURENS DE PREMIER. *Curious woodcuts, the title enclosed by an elaborate woodcut border which was evidently not originally designed for this volume.* Small folio, calf.

Paris, *nouellement imprimé par Nicolas Couteau Imprimeur demourant au dit lieu et fut acheue de imprimer le penultime de Decembre*, 1538

VERY RARE, with the heraldic book plate of James Elwyn Millard, D.D., inserted. This is a good sound copy of this early and rare edition of one of the most popular medieval works. The initial letters are large and floriated and the illustrative woodcuts are evidently the production of more than one artist. Geo. A. Leavitt & Co. sold a MS. copy of this work on vellum for several hundred dollars at the Dorman sale. Among the episodes narrated iu this volume by the author of the "Decameron" are some of the most horrible and terrifying in history. Boccaccio exhibits and wallows here in a very carnival of blood and torture—murder and suicide—rapine and rack—disembowelling and gibbeting—war and waste—in fact, everything that could tend to make one quiver with horror. Many of the incidents are, however, very pathetic, and the loves of troubadour and "fayre ladye" are sometimes told, but generally with a tragical finale.

31 PITOCCO.—Orlandino per LIMERNO PITOCCO du Mantoa Composto. Minimo, Spanish calf gilt.
Venice, *per Merchio Sessa*, 1539

VERY RARE. Printed in Italic types with numerous curious woodblock cuts, including that of the printer's mark of the Sessas. Some pages are stained.

CUSPINIAN'S GRAND WORK ON THE EMPERORS—WITH WOODCUT PORTRAITS.

32 CUSPINIAN.—IOANNIS CUSPINIANI Viri Clarissimi Poetae et Medisi, Ac Divi MAXMILLIANI and AVGSTI Oratoris, de Caesaribus atqz Imperatoribus Romanus opus insigne. Dedicatio Operis ad Invictissimum Imperatorum CAROLVM QUINTUM, per CHRISTOPHORUM SCHEURLE I. V. D.; Vita IOANNIS CUSPINIANI, et de Vtilitate huius Historie, per D. NICOLAUM GERBELIUM Iureconsultum. Thick small folio, handsome mottled calf gilt.
Strasburg, 1540

RARE. Fine copy with elegantly executed woodblock cuts of emperors from Julius Cæsar to Maximilian, charming initial letters and fine printer's marks on the title and last page. With MS. name of former owner on top of title and inserted heraldic book-plate of G. D. Mandre. The real surname of John Cuspinian was Spieshammer. He was a privy councillor to the Emperor Maximilian I., was born in 1473 and died in 1529.

SPLENDID COPY OF "LA MER DES HISTOIRES," PARIS, 1543.

33 **Black Letter.**—LA MER DES HISTOIRES Auquel est Contenu tant du Vieil Testament que du Nouveau toutes les Hystoires, Actes et Faictz dignes de memoire, puis la Creation du Monde. *Illustrated by hundreds of very curious woodcuts comprising portraits, genealogies, etc., some folding (one badly cut down).* 2 vols. in 1. Folio, newly and sumptuously bound in crushed levant morocco super extra, elegantly tooled with Grolieresque design on the sides, inside gold borders, edges gilt (a few pages carefully mended).
Paris, *en la rue des Mathurines a lenseigne de la cage dor par Jean bon homme—Les Angeliers*, 1543

RARE and splendid copy of this grand chronicle reprinted by Nicholas Cousteau from the original edition printed at Paris in 1488. It was written by John Colonna, as already stated in a previous note in this catalogue, vide No. 11.

34 GVAZZO (M.). Historiae di M. MARCO GVACCA di Tutti I Fatti Degni di Memoria Nel Mondo Successi dell' Anno 1524. Small 8vo, half roan. Venice, 1546

RARE. With printer's mark on title and above colophon of Gabriel Giolito of Ferrara. On page 142 of the work and following pages will be found some information about Francesco Pizzaro and Peru.

EARL GREY'S COPY OF ARIOSTO—PRINTED AT VENICE IN 1548 AND BOUND BY ROGER PAYNE.

35 ARIOSTO. Orlando Furioso di M. Ludovico Ariosto Ornato di Varie Figvre, con Alcvne Stanze et Cinqve Canti d'vn Nvovo Libro del medesimo nuoumante agiunci eo ricorretti. Con Alcvne Allegorie, et nel fine vna breue esposaione et Tavola di Tutto quello, che nell' opera si contiene. *Handsome woodblock title and numerous curious illustrative woodcuts.* Large 8vo, bound by Roger Payne in dark blue crinkled morocco, inside gold borders, gilt edges. Venice, *appresso Gabriel Giolito de Ferrari*, 1548

Very rare, with the inserted book-plate, coronet and initials of Earl Grey. On a fly-leaf is the following MS. note:—"This Ariosto was given to me on the 16th August 1845 by my sister as a memorial of my dead friend her husband Charles, Earl Grey, to show it belonged and was constantly read by him—Ponsonby."

Chatto, in Jackson's "Wood Engraving," says:—"Among all the Venetian printers of that age, Gabriel Giolito is entitled to precedence from the number and comparative excellence of the woodcuts contained in the numerous illustrated works which issued from his press."

CRANMER'S GREAT BIBLE OF 1540.

36 **Black Letter.**—BYBLE in Englyshe after the Translation Appointed to be Read in the Churches, with a Prologe Thereinto Made by Thomas (Cranmer, Archbysshop of Canterbury), Oversene and Perused by Cuthbert (Tunstal, Bishop of Duresme) and Nicolas (Heath, Bisshop of Rochester). Thick small folio, old calf.
London, *Edward Whitchurch*, 1549

Very rare, but imperfect, lacking pages at the beginning and end of this curious black-letter Bible. There is inserted the heraldic book-plate of Edmund Maturin.

"A reprint of Cranmer's edition of 1541, with his prologue in black letter, which, according to Dr. Cotton, was certainly printed at two different presses. Some copies appear with the name of Richard Grafton as the printer, others Grafton and Whitchurch. Copies are in the Bodleian, Exeter, College (on yellow paper), All Souls College Libraries, Oxford, in the Baptist Museum, Bristol, and many other collections." Sotheby (Stevens), August, 1857, imperfect, £12 15s.; Duke of Sussex, pt. I., 1430, £21; Pickering, £23 10s.; Gardner, 1854, £44."—Lowndes.

37 ACCOLTI ARETINO (Benedetto). La Gverra Fatta da Christiani Contra Barbari per la Ricvpedratione del Sepolcro di Christo et della Givdea. Small 8vo, half vellum.
Venice, 1549

Rare, printed in Italic types with curious initial letters. An early work on the Crusades.

CURIOUS VOLUME OF IMPERIAL AND KINGLY FESTIVALS, ETC.

38 CHARLES V.—Coronatio CAROLI V. Cæsaris Avg. AQvd Aqui sgranum. per HARTMANNUM MAURUM HERMANII. Archiepiscopi Colonien. Consiliarium, qui ei coronationi interfuit, descripta. Minimo.

Cologne, *Henricus Mameranus excudebat*, 1550

VERY RARE and with curious initial letters. Bound up with the above are the following: "Entry of the Grand Duke of Tuscany into Florence," with the arms of the De Medici on title, Bologna, 1608; "Triumphal Entry into Mantua of Eleonora Gonzaga with the Emperor Ferdinand," imperial arms on title, Bologna, 1622; "Method of Electing the Doge of Venice," printed at Venice, 1612; "Account of the Coronation of Mary de Medici," Milan, 1610; "Entry of the Prince of Spain into Milan," arms, Milan, 1548; and other entries of the same in 1549.

THE EXTREMELY RARE SUPPRESSED FIRST EDITION OF THE "RULE OF REASON."

39 **Black Letter.**—The Rule of Reason. Conteining the Arte of Logique. Set forth in English and neweley corrected by THOMAS WILSON. Wherevnto is added a table, for the ease of the Reader. Minimo, old calf.

London, *imprinted by Richard Grafton, Printer to the Kynges Majestie*, 1552

EXTREMELY RARE and antedating by one year the first edition mentioned by Lowndes. With inserted heraldic book-plate of Thomas Jolley and name of former owner in MS. on title. A few pages are stained. Sir Thomas Wilson, in illustration of various logical precepts, introduces a great deal of controversial matter, the pretence of—teaching the "arte of logique" being but a cloak to cover the real design of the work. This is the real first edition, but was suppressed, although dedicated to "Our most redoubted Souereigne Lord Edward the Sixt." In his preface to the second or 1553 edition, Sir Thomas mentions that he was, on account of his writing the "Art of Logic and of Rhetoric," imprisoned at Rome by the Inquisitors of the Holy See, as a presumptuous and dangerous heretic, and observes, "If others never gette more by Books than I have doen, it were better to be a carter than a scholer, for worldlie profit."

40 CHRONICLE OF YERES, from the begynnynge of the Worlde, wherein ye shal fynde the names of all the Kynges of Englande, of the Mayres and Shyriffes of the Cytie of London, and briefly of many noble Actes don in & sens the reigne of K. HENRY IV., etc. Minimo, half morocco, uncut.

Imprynted at London in Fletestrete at the sygne of the George nexte to Saynte Dunstones Churche by Wyllyam Powell, Anno, MDLII.

Limited fac-simile of 100 copies.

41 **Black Letter.**—CHRISTOPHERSON. An exhortation to all menne to take hede and beware of rebellion: wherein are set forth the causes that commonlye move men to rebellion and that no cause is there, that ought to move any man thereunto, with a discourse of the miserable effectes, that ensue thereof, and of the wretched ende that all rebelles come to, moste necessary to be redde in this seditious and troublesome tyme. Made by JOHN CHRISTOPHERSON. At the end whereof are joyned two godlye prayers, one for the Quenes hyghnes, verye convenient to be said dayly of all her loving and faythafull Subjectes and an other for the good and quiet estate of the whole realme. "Reade the whole and then Judge." Square minimo, old calf.

London, *imprynted in Paules churcheyarde, at the signe of the holy Ghost, by John Cawood, Prynter to the Queenes highness Anno Domini*, 1554.

VERY RARE and black letter with numerous marginalia. This important historical volume was written on the occasion of the rebellion of Sir Thomas Wyatt against Queen Mary. The author died in 1558. He was Bishop of Chichester and opposed the Reformation.

John Cawood, who printed the above, was master of the Stationers Company some years before the birth of Shakespeare. He was descended from an ancient Yorkshire family who were the lords of the Manor of Cawood. Queen Mary made him her printer by depriving Richard Grafton of his patent. On the accession of Elizabeth, he was appointed printer to the Queen, and rented a room with his partner Richard Jugge in Stationer's Hall at twenty shillings a year.

SIXTEENTH CENTURY WOOD-ENGRAVINGS, ATTRIBUTED TO "LE PETIT BERNARD."

42 FIGURES DE NOUVEAU TESTAMENT. *Nearly* 100 *woodcuts.* Small 8vo, half russia gilt, edges gilt, by C. SMITH. Lyons, *Ian de Tovernes*, 1558

EXTREMELY RARE. This is a fine, tall copy of a volume of 96 very beautiful woodcuts, illustrating the Gospels, Acts and Revelations, which are generally attributed to Bernard Salomon, called "le Petit Bernard." Below each picture is a six lined stanza, bringing out the moral of the subject by Charles Fontaine. There is also a dedicatory stanza from him to Marguerite de France, Duchesse de Berri.

FINE EXAMPLE OF THE GREEK TYPES OF HENRI ESTIENNE, OF PARIS.

43 DIODORI SICVLI Bibliothecæ Historicæ libri quindecim de quadraginta Decem ex his quindecim nunquam prius fuerunt editi. Thick folio, stamped pigskin on wooden boards.

Paris, *Excvdebat Henricvs Stephanvs illustris viri Hvldrici Fvggeri typographus*, 1559

RARE and a fine example of the Greek types of Henri Estienne, with a few MS. marginalia, autograph of John Bridges, historian of Northamptonshire, and inserted heraldic book-plate of Sir Joseph Copley, Baronet.

This is a very curious example of sixteenth century stamped pigskin on wooden

boards. The sides are a mass of embossed work. On the front cover is stamped in black "V. O. D. 1563." In the centre is a figure of Fortune, below which is an illustration of the Dance of Death. The borders are composed of religious and renaissance decoration. In the centre of the back cover is a large heraldic escutcheon, with over fifteen quarterings, the chief of which is the arms of Saxony. Above are three crests and ducal crowns.

44 STAPHYL. Historia de Vita, Morte et Ivstis CAROLI V. Maximie Imperatoris Rom. etc., nunc recens edita, et varijs illustrata virtutu. fortuneqz, exemplis. Small 4to, vellum. Augsburg, 1559

RARE, with the imperial arms on the title. This curious history of Charles V. contains important references to America.

45 CHOVL (W.). La Castrametatione et Bagni Antichi de i Greci et Romani. Minimo, limp vellum.
Padua, *Marc Antonio Olmo*, 1559

RARE EDITION of this celebrated work. With wood engravings, charming initial letters and printer's mark.

LANQUET'S CHRONICLE, 1560—A FINE COPY.

46 **Black Letter.**—COOPER'S CHRONICLE. Conteininge the whole discourse of the histories as well of this realme, as all other countries, etc., newly enlarged and augmented, as well in the first part as in the latter end, with the whole summe of those thinges, that PAULUS JOUIUS and SLEIDANE hath written of late yeres, that is from the begynnyng of KYNG HENRIE THE EIGHTES raine, unto the late death of QUEEN MARIE by me THOMAS COOPER (successively Bishop of Lincoln and Winchester). *Handsome engraved border to title.* Small 4to, fine old russia, inside gold borders, gilt edges.
London, *imprinted in Flete Strete, in the house late Thomas Berthelettes*, 1560

VERY RARE and SPLENDID COPY of this chronicle, which is really that of Thomas Lanquet. The title cut slightly at top, is carefully mended, as also the last leaf. The first edition was printed in 1549, and Bishop Cooper protested against the "vnhonest dealynge" of this book, edited by Robert Crowley, in his edition printed "in the house late Thomas Berthelettes."

47 **Black Letter.**—L'ANGLAND (W.). Vision of Pierce Plowman, newlye imprynted after the authours olde copy, whereunto is also annexed the Crede of Pierce Plowman, neuer imprynted with the booke before. Small 4to, old calf, red edges.
London, *imprynted by Owen Rogers dwellyng neare vnto great saint Bartelmewes gate at the synge of the spred Egle*, 1561

EXTREMELY RARE. The title and first leaf is fac-similed by hand, as also is the Crede, which latter is extremely rare. Lowndes says:—"The Crede is very seldom, if ever, found in the volume though mentioned in the title-page." A copy without it was sold for twelve guineas. Quaritch priced one in 1884 at

£20. The "Crede" of this edition is priced separately at eight guineas in the Bibliotheca Angla Poetica. This was Alexander Gardyne's copy, and has his curious book-plate inserted. It also has a note in his handwriting to the effect that both Malone and Farmer said that they never saw a copy with the "Crede," though one is said to have been in the hands of Douce. To this memoranda is affixed a catalogue cutting of Alexander Pope's copy, priced £28.

"The Vision of 'Piers Ploughman' is one of the most precious and interesting monuments of the English language and literature, and also of the social and political condition of the country during the fourteenth century. . . . Its author is not certainly known, but its time of composition can, by internal evidence, be fixed at about the year 1362."—*Literary Gazette.*

THE BIBLICAL ENGRAVINGS OF VIRGIL SOLIS.

48 SOLIS (Virgil). Biblische Figuren desz Neuwen Testaments gar funstlich gerissen. *Illustrated with numerous page wood engravings after the celebrated designs of* VIRGIL SOLIS. Oblong small 4to, vellum, gilt. Nuremburg, 1562

EXTREMELY RARE and with the monogram V S on the fore sides of the binding. This is an admirable copy of these precious and most rare plates. Some are stained somewhat and others are mended. *Vide* inserted catalogue cutting of a copy, priced 500 francs, which, like the above, contained both parts.

GIOVANNI FIORENTINO'S IL PECORONE, VENICE, 1565.

49 GIOVANNI FIORENTINO. Il Pecorone Di Ser GIOVANNI FIORENTINO Nel Qvale Si Contengono Cinq Vanta Novelle Antiche, Belle D'Inventtione et Di Stile. Minimo, vellum, gilt. Venice, *Appresso Domenico Farri*, 1565

VERY RARE. Printed in Italic types, with printer's mark on title and charming wood block initial letters. This copy was once in the libraries of Charles Nodier, Viollet Le Duc and Edward Cheney. It has their inserted book-plates. There are the following MS. notes on a fly-leaf—Formerly in Ritson's. The first edition is asserted to bear date 1554 (n. b. a forgery). That of Milan in 1559 is better known. This therefore, is the third and last. *Vide* Borromeo, p. 24, who says the forged edition was printed from this of 1565. The original edition was printed in 1558, though some copies have 1559 in the title."

This work has been called a component of "Shakespeare's Library." Roscoe says:—"Shakespeare's liveliest vein in his 'Merry Wives of Windsor' and 'Merchant of Venice' may be traced to the rich mine of incident contained in this famous Novelist," that Giovanni gave this work to the world a few years after the death of Boccaccio, and it is very much in the style of that great writer. It consists of fifty short novels, which are supposed to be told in twenty-five days in the parlor of a convent by a young chaplain to a nun. Each story winds up with a love song.

ADMIRABLE SPECIMEN OF THE ESTIENNE PRESS—BOUND BY DEROME.

50 FLORILEGIUM diuersorum epigrammatum veterum in septem libros diuisum, Magno epigrammatu. e duobus indicibus auctu. HENR. STEPH. de hac sua editione disticho. Large 8vo, bound by DEROME in red morocco, edges temoins. (Paris), *Excudebat Henricus Stephanus illustris viri Hvldrichi Fvggeri typographus*, 1566

VERY RARE. Printed in Greek types and a good example of the Estienne or Stephens press, with a large printer's device of the same on title, "an old man beside an olive tree with the motto 'Noli altvm sapere.'" Brunet calls this—"Belle édition qui presente un texte entierement revu."

THE ESTIENNE BIBLE OF 1567.

51 BIBLE (La), Qui est Tovte La Saincte Escriture: contenant le Vieil et le Nouueau Testament. Autrement, La Vieille et Nouvelle Alliance Auec argumens sur chacun niure, figures, cartes tant chorographiques qu'autres. *Folded maps.* Thick small 4to, fine old morocco extra gilt, edges gilt. (Paris), *Francois Estienne*, 1567

VERY RARE and a fine example of the Estienne press. Bound up at the end are the words and music of—"Les Pseames mis en rime Francoise par Clement Marot and Theodore de Beze." With autograph on fly-leaf of Sophia Conyers.

ALEXANDER PICCOLOMINI'S RARE WORK ON THE SPHERES.

52 PICCOLOMINI—ALEXANDRI PICOLHOMINEI de Sphaera Libri Qvatvor, ex Italico in Latinum sermonem conuersi. Eivsdem Compendivm de cognoscendis stellis fixis; et de magnitudine Terre et Aquae liber vnus, itidem Latinus factus. IOAN. NICOL. STXPANO. RHETO Interprete. 4to, mottled calf gilt, inside gold borders, citron edges.
Basle, 1568

RARE. A fine copy elegantly bound by W. Pratt of this rare astronomical work, with woodcuts, charming initial letters and printer's mark. It is dedicated by the editor to several persons, among them being members of the Froben and Iselin families.

53 AMMAN (Jost). Stande und Handwerker mit Versen von HANS SACHS. *Illustrated on every page with the curious designs of the celebrated* JOST AMMAN. Small 4to, stamped morocco, red edges. Frankfort, 1568

Number 255 of the limited edition of 500 copies of the fac-simile reproduction of George Hirth, published at Munich, in 1884.

SPLENDID SPECIMEN OF CAPE'S RELIURE AND OF THE ESTIENNE PRESS.

54 BEZA.—THEODORI BEZAE Vezelii Poetmatum Editio secunda, ab eo recognita. Item, Ex GEORGIO BVCHANANO aliisque variis insignibus poetis excerpta carmina, presertimp. epigrammata. Small 8vo, magnificently bound by CAPE in olive morocco super extra, rounded corners, inside gold borders, edges gilt.
(Paris), *Excvdebat Henr. Steph. Ex cuius etiam epigrammatis Graecis e Latinis aliquot caeteris adiecta sunt*, 1569

VERY RARE and a magnificent example of Cape's reliure in the Grolieresque style. The tooling is as fine an example of modern French binder's work as can be found in any bibliophile's collection, the circular and geometrical work being particularly effective. As an example of typography in Italic, Greek and Hebrew type from the Estienne press, it is as splendid a specimen as can be seen. It is a book for a Grolierite and is a veritable chef-d'œuvre.

SERLIO'S GRAND ARCHITECTURAL WORK.

55 SERLIO (Sebastian). De Architectvra Libri Qvinqve, Quibus cuncta fere Archectonica facultatis mysteria docte, perspicue vberrimeqz explicantur, A' IOANNE CAROLO SARACENO ex Italica in Latinam linguam nunc primum translati atque conuersi. In quibus, præter orationis perpetuam continuatamqz. seriem, et propriæ ædificiorum perquam eleganter insertæ accomodatæqz. fuerunt. Necnon extraordinarius quinquaginta portarum libellus in operis calce adiunctus hic demum conspicitur. *Numerous fine early Italian woodcuts.* Large 4to, old calf, gilt.

Venice, *Apud Franciscum de Franciscus Senensem, et Joannem Chriegher*, 1569

RARE. From the library and with the book-plate of the Right Honorable Robert James, Lord Petre, Thorndon in Essex. A few lower margins are a little water-stained, otherwise the above is a very clean copy. Although only five books are actually specified above, the volume includes a sixth with a separate title at the end. A seventh book was printed, though it does not belong to the present edition. The author wrote eight, and of this last, not known to have been printed in Italian or Latin, an English translation in MS. was sold among Dr. Laing's books. Books I–V were published in English in 1611. A long account of the works of Serlio is to be found in Brunet.

56 GUALTERUZZIDA FANO (Carlo). Libro Novelle et di Bel Parlar Gentile. Nel qual si contengono Cento Nouelle. Small 4to, vellum.

Florence, *Nella Stamperia de i Giunti*, 1572

RARE. An admirable example in good condition of the celebrated Giunta press, with many curious initial letters and fine printer's mark. This copy has the inserted book-plate of Edward Cheney. The text differs considerably from that of the preceding editions.

57 (FOLENGO). Opvs MERLINI COCAII Poetae Mantvani Macaroni corum-Zani tonnella, Phantasiæ, Moscheæ et libellvs. *Numerous facetious cuts and initial letters, etc.* Minimo, old sheep.

Venice, *Apud Iacobum Simbeniun*, 1572

EXTREMELY RARE and an excellent edition, being an exact reprint of that of 1521 with the exception of the cuts and three pieces. The title is carefully mended.

Teofilo Folengo [Merlinius Coccaius] entered the Order of St. Benedict at the age of eighteen, but after introducing great disorders into the monastery where he lived, he finally quitted it, in company with a very beautiful girl in his own station of life, and they, for several years, traveled about together. He has long had the credit of being the inventor of the "Macaronic" Poetry—a mixture of Latin, Italian and the Mantuan dialect. He frequently recounts his own adventures, and, says the "Biographie Universelle"—"Sous cette enveloppe bouffonne, on trouve des pensées et des maximes d'un grand sens, des traits satiriques sur les grands, sur la vanité des titres, &c., et ces traits originaux et piquants sont presque toujours sans amertume."

THE GREAT DUKE OF MARLBOROUGH'S COPY OF A RARE VOLUME.

58 JORDANUS LAELIUS (Bishop). Tractatvs de Maioribvs, Rervmqve Capitalivm Episcoporum causis ad Papam deferendis, et Romanæ Sedis origine atqz authoritate. Small 4to, mottled calf gilt, sprinkled edges.

Venice, *apud Dominicum Nicolinum*, 1572

VERY RARE and stamped in gold on both sides of the cover with the arms, quarterings, ducal coronets, etc., of John, first Duke of Marlborough, to whom the volume belonged.

59 HARMAN. A Caueat or warening for Common Cursetors vulgarely called Vagabones, set forth by THOMAS HARMAN, Esquier, for the vtilitie and profit of his naturall Country. Augmented and enlarged by the first author hereof. Whereunto is added the tale of the second taking of the Counterfet Crank, with the true report of his behauior and also his punishment for his so dissembling most maruelous to the hearer or reader thereof. *Very curious cuts and colored tail pieces.* 4to.

London, *Henry Middleton*, 1573

VERY RARE and the fac-simile reprint of 100 copies only by Bensley, with rubricated title and dedication to Joseph Hazlewood. This copy which is as good as new, has the heraldic book plate of John Deurdin. It includes the woodcut of "the Counterfeit Crank," found only in the earlier edition of 1573. All editions of this work are of great rarity.

60 S. GELAIS. (Mellin de) Œvres Poetiqves, minimo, calf gilt, red edges. Lyons, *Antoine de Harsy*, 1574

VERY RARE. Stamped on the sides with heraldic bearings surmounted by ducal coronet. This celebrated author was librarian at Fontainebleau and Etienne Pasquier wrote of him as follows—"Il produi sait de petites fleurs et non fruits d'aucune durée; c'estoient des mignardises qui couroient de fois a autres par les mains des courtisans et dames de la cour."

61 **Black Letter.**—HOLIE BIBLE. *Fine initial letters.* Thick 4to, calf, red edges. London, *Richard Jugge*, 1575

VERY RARE, but imperfect. This edition was a joint undertaking, copies being known to exist as "Printed by R. Jugge, R. Kele, J. Walley, L. Harrison, J. Judson, W. Norton, F. Coldock." See Lea Wilson, Nos. 40, 41, 42. Cotton p. 39; Bibl. Harl No. 177. Cotton mentions an edition of the Genevan version, 4to, 1575, as in Dr. Gifford's Collection, and one by C. Barker, 8vo, 1575.

62 STIMMER. Neue Kunstliche Figuren Biblischer Historien gruntlich von TOBIA STIMMER gerissen: Vnd zu Gotsorchtiger ergetzung andachtiger hertzen mit artigen Reimen begrissen durch J. F. G. M. *Every page illustrated with fac-simile wood engravings and borders.* 4to, bound in old vellum from an early manuscript.

Basle, *Thomas Gwarin*, 1576

VERY RARE. Foxed and some pages loose. This is the original edition and was reprinted in fac-simile by George Hirth, in Munich and Leipsic, 1881. These religious cuts by Tobias Stimmer were commended by Rubens, who declared that he had studied them with attention and derived much instruction therefrom.

HANDSOMELY BOUND COPY OF MACHIAVELLI.

63 MACHIAVELLI.—Les Discovrs de l' Estat de Paix et de Gverre, de Messire Nicolas Machiavelli, Secretaire et Citoyen Florentin, sur la premiere decade de Titre Liue, traduict d'Italien en Francoys plvs vn Livre dv mesme aucteur intitule le Prince, thick minimo, beautifully bound in crushed maroon levant morocco with Grolieresque designs on the sides, rounded corners, inside gold borders, edges gilt on marble.

Paris, *Pierre Cauellat, rue S. Iaques, a l' enseigne de la Fleur de Lys*, 1577

Extremely rare and a beautiful copy of this very rare work of Machiavelli. "We are told in the House of Commons by Mr. Fox that the authority of Machiavel is great. The founders of the French Republic and refounders of it seem always to have had Machiavel's 'Discourses on Livy' in their view." —"Pursuits of Literature!"

DE THOU'S COPY OF A SUPPRESSED WORK OF LA RAMEE

64 RAMUS.—Petri Rami ver Omandvi, Philosophiæ, et Eloquentivæ Regii Professoris Celeberrimi, Comentariorum de Religione Christiana, Libri Quatuor. Eivsdem Vita A. Theophilo Banosio Descripta. Small 8vo, morocco gilt. Frankfort, *Apud Andream Wechelum*, 1577

Very Rare, with the printer's mark on title and last page. This volume was printed five years after the murder of the author in the "Massacre of St. Bartholomew." He was more popularly known as Pierre de La Ramee. Nearly all his works were suppressed, more particularly those written against the teachings of Aristotle, and for attacking which he was accused of impiety. This great precursor of Descartes, who embraced the Reformed Religion in 1562, founded a School of Philosophy called Ramists, who were numerous in France and England. This copy has further interest in the fact of its having belonged to Chancellor De Thou. The monogram of the great bibliophile is repeated five times on the back and his coat-of-arms with the legend "Iac. Avgvst. Thvanvs" is stamped on gold on both sides. Later it came into the Heber library and was stamped on the fly leaf, "Bibliotheca Heberiana."

SPLENDID KERVER MISSAL FROM THE LIBRARY OF FIRMIN DIDOT.

65 MISSALE Secvndvm Ritvm et Ordinem Sacri Ordinis Praemonstratensis, Authoritate Reuerendissimi D. D. Ioannis De Pruetis, Abbatis Praemonstratensis et totius eiusdem ordinis generalis Reformatoris Auctum repurgatum, ac nouissime editum. Large 4to, morocco gilt on wooden boards. Paris, *James Kerver*, 1578

Rare. This splendid sixteenth century missal is rubricated throughout and is full of charming woodcut initials, vignette and larger engravings. Four pages namely, folios 143 and 144 are printed on vellum. They include a large page plate of the "Crucifixion." The musical score is also printed in red and black. Some pages are wormed slightly. The binding is black morocco and at the corners within a broad gold border are Grolieresque toolings in gold. On the front cover is stamped the initials "A. L. F." with the date "1616." In the centre within a Grolieresque border are the "Madonna and Child" with the initials and date—"A. I. H. 1571." The edges are gauffered. On the inside cover is the red and gold "ex libris" of Ambrose Firmin Didot.

CURIOUS CHRONOLOGICAL WORK PRINTED BY PLANTIN.

66 AITSINGER.—MICHAELIS AITSINGERI Avstriaci Pentaplvs Regnorvm Mvndi. *Curious folding plates and cuts.* Small 4to, calf gilt. Antwerp, *Christopher Plantin*, 1579

VERY RARE and not mentioned by Brunet. This copy came from the Sunderland Library. The above is a work of extraordinary labor and ingenuity on the "Chronology of Empires and Peoples," curiously arranged in tables with descriptions in prose and verse, symbolical plates, chronograms, etc.

67 SACRO BOSCO (Giovanni). La Sfera Tradotta, Emendata et distinta in Capitoli da PIER VINCENZIO DANTE DE' RINALDI con molte et vtili Annotazioni del Medesimo. *Many charming curious initial letters, cuts and portrait.* 8vo, limp vellum.

Florence, *nella stamperia de' Giunti*, 1579

RARE. On the title is a curious emblematic design showing a globe with America, Europe and Asia thereon, over all are the six balls of the De Medicis. The volume is dedicated to Giovanno de Medici. At the end is a fine printer's mark of the Giuntas. The volume is slightly foxed.

At the end are two other works both issued in 1573 by the Giuntas, one of which is "La Sfera di Proclo Liceo," and the other "Trattato Dell' Sfera."

68 GACI (Cosimo). Poetica Descritione d' Intorno all' Inuentioni della Sbarra Combattuta in Fiorenza nel cortile del PALAGIO DE' PICCI in honore della Sereniss. Signora BIANCA CAPPELLO, Gran Dvchessa Di Toscana. Small 8vo, vellum. Florence, *nella Stamperia de' Giunti*, 1579

RARE. A fair example of the Giunta press.

FIRST EDITION OF THE RHEMISH NEW TESTAMENT IN HANDSOME BEDFORD BINDING.

69 NEW TESTAMENT OF IESV CHRIST, Translated Faithfvlly into English, out of the authentical Latin, according to the best corrected copies of the same, diligently conferred vvithe Greeke and other editions in diuers languages; Vvith Argvments of books and chapters, Annotations, and other necessarie helpes, for the better vnderstanding of the text and specially for the discouerie of the Corrvptions of diuers late translations, and for cleering the Controversies in religion, of these daies : In the English College of Rhemes. *Charming initial letters.* 4to. Elegantly bound by F. BEDFORD in crushed levant morocco gilt, inside gold border, edges gilt on red.

Rhemes, *John Fogny*, 1582

VERY RARE, FIRST EDITION of the Rhemish version of the New Testament for the use of Roman Catholics. Most of the copies of this first edition were rigidly suppressed. This is a large and fine example with the exception of the title being neatly inlaid. Mr. Dunn Gardner's copy sold for £15, *i. e.* $75, at his library auction sale.

"First edition of a translation from the Vulgate Latin by the Romanists, William Allen, Dr. Stapleton, Gregory Martin and Richard Bristow—the notes

were written by Thomas Worthington, retaining many Eastern, Greek and Latin words, so that Fuller calls it 'a translation which needed to be translated,' and Fulke says that 'by all means they labored to suppress the light of truth under one pretence or another.' See Lewis's History, p. 277–8; Dr. Cotton's List, pp. 21, 95 and 106, and also Horne's Introduction to the Scriptures, Vol. II., pt. II., p. 78. In this latter will be found an account of the controversy and refutation of this heresy."—LOWNDES.

VERY CURIOUS AND RARE ANATOMICAL WORK, BOUND BY THIBARON.

70 BRETONNAYAU.—La Generation de L'homme et Le Temple de L'Ame avec Autres oeuures Poetiques extraittes de l'ESCULAPE de RENE BRETONNAYAU Medecin, natif de Vernantes en Anjou. 4to, beautifully bound by THIBARON-JOLY in dark blue crushed levant morocco, extra gilt, rounded corners, inside gold borders, edges gilt on marble.

Paris, *pour Abell' Angelier, au premier pillier de la grand salle du Palays*, 1583.

EXTREMELY RARE and a first edition with handsome engraved title, head and tail pieces and initial letters. Brunet calls this a remarkable poem on account of its excellent versification and by the details given on the mysteries of generation. On the back of the title is a table of contents. Among the subjects treated are "the Effort of Venus," the "Bow of Cupid," the "Conception of Man and Sterility," "Hemorrhoids," the "Monkey," etc., etc.

THE VERY RARE BLACK LETTER TREASURIE OF HEALTH.

71 **Black Letter.**—TREASURIE OF HEALTH contayning many profitable medicines, gathered out of HIPPOCRATES, GALEN and AUCIEN by one PETRUS HISPANUS, and translated into English by HUMFRY LLOYD, who hath added thereunto the causes and signes of every disease with the Aphorismes of HIPPOCRATES, and JACOBUS DE PARTIBUS, redacted to a certain order according to the members of man's bodie and a compendious table containing the purging and comfortative medicines with the exposition of certaine names and weights in this booke contained, with an Epistle of DIOCLES vnto KYNG ANTIGONUS. Square minimo, sprinkled calf.

(London, *circa* 1585)

VERY RARE and black letter alchemical and astrological work with occasional early marginalia. It was printed about 1585, and is not mentioned by Lowndes. The copy in the Nassau sale brought £1 11s. 6d. The compiler, who died in 1570, published a number of medical and antiquarian works, of which see Oldys, Dibdin, etc.

72 SANDER (Nicolas). De Origine Ac Progressu Schismatis Anglicanis. 12mo, vellum. Cologne, 1585

RARE. Title mounted, and on back of same heraldic book-plate of—"Sir Richard Newdigate, of Arbury, in the County of Warwick, Baronet, 1709."

73 TRVE TRY ALL and Examination of a Man's owne selfe. Done into English by THOMAS NEWTON. Minimo, old mottled calf gilt. London, *Iohn Windet*, 1586

RARE, with inserted heraldic Newdigate book-plate of 1709. Dedicated to the—"Right Noble and excellent Lady, the Lady Lettice, Countess of Leicester."

74 SARAIANA (Torello). Le Historie E Fatti de Veronesi ne I Tempi del Popolo E SIGNORI SCALIGERI. 4to, bound by DURU in yellow calf gilt, inside gold borders, red edges (washed and mended). Verona, *Gieronimo Discepoli*, 1586

VERY RARE, printed in italic types, and dedicated to Massimiliano Pellegrini.

PETRONIUS ARBITER IN HANDSOME HERALDIC BINDING.

75 PETRONII ARBITRI, Satyricon: Adiecta sunt veterum quorundam poetarum carmina non dissimilis argumenti: ex quibus nonnulla emendatius, alias nunp. primum eduntur. Cum notis doctorum virorum. Minimo, red morocco gilt, inside gold border, edges gilt. Paris, *apud Mamerrum Patissionum Typhographum Regium*, 1587

VERY RARE. The notes, collectanea and annotations are separately paginated. On the sides is the heraldic emblazonment in gold of "Carolus de Castillani, 1663." The motto "Fiat" is above his coronet, abbot's mitre and crozier. On the back of the book are his initials C. C. and on the title is a MS. inscription showing that he gave the book in 1678 to the Monastery of the Benedictines at St. Maur.

MAGNIFICENT COPY OF THE EXCESSIVELY RARE 1588 MONTAIGNE, BOUND BY CAPE.

76 MONTAIGNE.—Essaies de MICHEL SEIGNEVR de MONTAIGNE. Cinquiesme edition augmentee d'un troisiesme liure et de six cens additions aux deux premiers. *Engraved title, head and tail pieces and charmiug initials.* Thick 4to, elegantly bound by CAPE in crushed levant morocco gilt, rounded corners, inside gold borders, gilt edges. Paris, *chez Abel l'Angelier au premier pillier de la grand salle du Palais*, 1588

EXTREMELY RARE and superb copy but with the title slightly cut down nnd one leaf most carefully mended in the margin. This is one of the most valuable editions of Montaigne and is very high priced on account of its being the last printed during the life of the author and in which appeared for the first time the third book of the "Essays." Although the frontispiece of this edition styles it the fifth, there were only three editions printed anterior to 1588.

Montaigne died in 1592 and Brunet states that before his death he left two copies of this edition filled with corrections and additions in his handwriting. It was from one of these copies that Mademoiselle de Gournay edited the edition of 1595, which was printed at Paris by the publisher who issued the above. A copy of the above edition which sold in 1738 in the sale of the Comte d'Hoym, for 12 francs, was resold after various fluctuations in price during changes of ownership, for 1,800 francs.

"Montaigne and Howell's Letters are my bed-side books. I like to hear them tell their old stories over and over again. I am informed that both of them tell coarse stories. I don't heed them, it was the custom of their time, as it is of Highlanders and Hottentots, to dispense with a part of dress which we all wear in cities."—W. M. THACKERAY.

77 GVIDO MELLINI (Domenico di). Dell' Origine, Fatti, Costvmi E Lodi di MATELDA La Gran Contessa d'Italia diuiso in due Parti. 4to, old calf (binding damaged).
Florence, *per Filippo Givnti*, 1589

RARE, and printed in Italic types. Stamped in gold on the sides with the arms and supporters of a mitred abbot.

78 AMMAN (Jost). Wapen und Stammbuch. *Profusely illustrated with armorial bearings, nude figures, armor, costume, etc.* Small 4to, stamped morocco, red edges.
Frankfort, 1589

Limited edition of the fac-simile reproduction in 1881 by Hirth.

79 [DAVNCE (Edward.)] A Briefe Discourse of the Spanish State with a Dialogue annexed intituled "Philobasilis." *Printer's mark on title.* Small 4to, red morocco gilt, edges gilt. London, *imprinted by Richard Field dwelling in the Blacke-Friers neere Ludgate*, 1590

RARE. Dedicated "To the Most High Mightie and Vertvovs Princesse Elizabeth by the Grace of God, Qveene of England, France and Ireland, etc., be a most prosperous, long and victorious raigne." Title slightly soiled and mounted.

80 VALENTIA. Index Errorvm GREGORII DE VALENTIA, Monachi Blasphemæ Societatis. Ex eo Libro Qvem inscripsit, Examen præcipui Mysterij Doctriane Clunistarum, etc. Confectus a nonnullis Theologiæ & Philosophiæ Candidatis in Schola Genuensi Errores sunt Nvmero Sexaginta qui crasiores visi sunt, acproinde Transsubstantiatione digniores. 2 vols. in 1. Small 8vo, calf.
Geneva, *apud Ioannem le Preux*, 1590–91

VERY RARE, and both parts of this celebrated work by Gregory de Valencia and which was universally suppressed by all the governments of Europe.

RARE EDITION OF APPIAN, EDITED BY HENRI ESTIENNE.

81 APPIANI ALEXANDRINI Rom. Historiarvm, Punica, fiiue Carthaginiensis, Parthica, Iberica, Syriaca, Mithridatica, Annibalica, Celticæ & Illyricæ fragmenta quædam. Item Debellis ciuilibus libri V. HENR. STEPH. Annotationes in quasdam APPIANI historias, et in conciones per totum opus sparsas. Thick folio, handsomely bound in mottled calf gilt, edges gilt on marble.
Paris, *excudebat Henricus Stephanus*, 1592

RARE. This volume is stamped on the sides and back with the insignia of the Golden Fleece frequently repeated. On an end paper is inserted the heraldic bearings of John, Baron Carteret of Hawnes.

The life of the publisher and commentator of the above, Henri Estienne, "the Second" (or Stephens), is one of the most painful in the annals of bibliography. A man of wonderful classical abilities, an author furnishing the greater part of the manuscript for his compositors—he wasted through intemperance his paternal patrimony, became insolvent, and an indigent wanderer on the face of the earth.

After 1578, we are told—"his life was that of a hanger-on to the Court of Henry III. of France—a weak and narrow-minded king, but a patron of literature and art. The rest of the life of this eminent printer is a very painful one to recount. He was seized by his last malady at Lyons and died in the public hospital there. He was interred in the common cemetery, near the Hotel Dieu, and a detachment of the burgher guard was obliged to turn out to protect the funeral from the violence of the Catholic mob. This was at the end of January, 1598—not the beginning of March, as the old biographers say. Henry's books are divided into three classes:—Editions of the classics, original writings on the Greek and Latin languages, and writings on the French language. He used as a device the olive-tree adopted by his father."

82 CONESTAGGIO (Geronimo). Dell' Vnione Del Regno Di Portogallo Alla Corona di Castiglia, Istoria. Minimo, red morocco gilt, leather joints, edges gilt on marble by KALTHŒBER. Venice, *Paulo Vgnilino*, 1592

RARE. Printed in Italic types and formerly the property of Beckford the author of "Vathek," by whom there is an MS. note on an end paper.

83 ALPINUS (Prosper). De Plantis Aegypti. *Numerous wood engravings of plants.* 4to, vellum Venice, 1592

RARE. Dedicated to a member of the Morosini family, *sic*—"ad Ioannem Mavrocenvm Antonij Filium Patricium Venetum Clarissimum."

SECOND EDITION OF THE AUTHORIZED VULGATE TEXT.

84 BIBLIA SACRA VULGATAE Editionis Sixti Qvinti Pont. Max. Ivssv recognita atque edita. Thick 4to, handsome dark brown morocco, blind tooled, gilt edges by DE COVERLY. Rome, *Ex Typographia Apostolica Vaticana*, 1593

RARE. With inserted heraldic book plate of James Gibbs. Some pages are slightly discolored.

"Cette troisieme edition de la Bible impr. au Vatican, renferme de nouv. variantes qu'ils la font rechercher; elle appartient d'ailleurs a la collection Aldine."—BRUNET.

85 QUEEN ELIZABETH.—A Trve Report of Svndry Horrible Conspiracies of late time detected to haue (by Barbarous murders) taken away the life of the Queenes most excellent Majestie; whom Almighty God hath miraculously conserued against the treacheries of her Rebelles, and the violences of her most puissant Enemies. Small 4to, smooth red morocco extra, rounded corners, inside gold borders, gilt edges.
London, *Printed by Charles Yetswiert, Esq.*, 1594

RARE. Containing accounts of Spanish plots to poison Queen Elizabeth, Cardinal Allen's conspiracy, etc. With confessions of the culprits. One page is carefully mended.

DE THOU'S COPY OF "GALLONIUS"—ILLUSTRATED WITH CURIOUS WOODCUTS.

86 GALLONIUS—De SS. Martyrvm Crvciatibvs ANTONII GALLONII Rom. Congregationis Oratorii Presbyteri Liber Quo potissimum instrumenta et modi, quibus ijdem Christi

martyres olim torquebantur, accuratissime tabellis expressa describuntur. *Numerous spirited and strange woodcuts of tortures of every possible description inflicted on Christian martyrs.* 4to, calf, gilt. Rome, 1594

VERY RARE. This copy was once the property of Beckford the author of "Vathek." It had previously belonged to Chancellor de Thou and has the monogram of himself and wife Marie Brabancon on the back. It also has the impaled shields and monograms of De Thou and Marie Brabancon stamped in gold on the sides. The back is somewhat rubbed. The woodcuts in this volume depict with startling vividness the most terrible and diabolical tortures that human malignity could conceive. Were it not for their value from an historical point of view the cuts would be repulsive by their horrid realism and the fiendish ideas conveyed.

JAMBLICHUS WITH THE ARMS ON THE SIDES OF DE THOU AND HIS WIFE, MARIE BRABANCON.

87 IAMBLICHI Chalcidensis ex Syria coele de Vita PHYTAGORAE et PROTREPTICAE orationes ad Philosophium Lib. II. Nunquam hactenus visi. nunc vero Graece et Latine primum editi cum necessariis castigationibus et notis, IOHANNE ARCERIO THEODORETO FRISIO Authore et Interprete. 2 vols, 4to, citron morocco (rubbed) Franeca, Holland, 1598

RARE. This copy was once the property of Beckford the author of "Vathek." It had previously belonged to Chancellor De Thou and has the monogram of himself and wife Marie Brabancon on the back. It also has the impaled shields and monograms of De Thou and Marie Brabancon stamped in gold on the sides.

SPLENDID COPY OF THE PTOLEMY OF 1598.

88 PTOLEMY.—GEOGRAFIA CIVE DESCRITTIONNE VNIVERSALE DE LA TERRA DI CL. TOLEMEO UNCONTRANTI E CORRETTI DALL' ECCELLMO. SIG. GIO. ANTMAGINI DAL LATINO NELL' ITALIANO CERNOTI, etc. *Maps, cuts and fleurons.* Thick small folio, vellum. Venice, 1598

VERY RARE, and a splendid copy handsomely bound in vellum gilt, with Grolieresque designs on the sides. On the front cover a former owner "G. Branca" has written his name. Published by "Gio. Battista E Giorgio Galignani, fratelli." Chapter 34 is devoted to a description of America, to the map of which, as well as others where the New World appears, attention should be given, as they show the evolution of 16th century cosmography. New Guinea and Terra del Fuego are given as one enormous continent across the entire bottom of the map and appear to be separated from the mainland of South America by a channel below the Isthmus of Panama.

89 SVFFERINGS and Victory of Christ, *London*, 1598; A Toile for Two-Legged Foxes, *London*, 1600; HARRISON and LEYGH'S Funeral Sermons at Buriall of MISTRIS KATERIN BRETTERGH, *London*, 1602; Christian Life of MISTRIS KATHERIN BRETTERGH, *London*, 1601. 4 vols. in 1. Square minimo, old calf.

RARE, with book-plate of Sir Richard Newdigate on the back of first title.

90 BRIEF DISCOVRS dv Voyage et Entrees Faictes par la Royne d'Espagne En Italie, Auecq les triumphes et pompes exhibees tant en la ville de Ostia, Ferrare, Mantoue, Cremone, Milan que es autres Bourgades et Villettes d'Italie. Small 4to, boards. Brussels, 1599

RARE, with curious design on title of the eagle of the Holy Roman Empire, surmounted by a crucifix.

91 ROSARIE OF OUR LADIE. *Curious engravings.* Minimo, calf, red edges. Antwerp, 1600

RARE, cut down and lacks leaves at end. Bound up with the above is a rubricated missal in English and Latin printed in the year 1599 but imperfect.

GIFFARD'S RARE BLACK LETTER WORK ON WITCHCRAFT, 1603.

92 **Black Letter.**—Dialogve concerning Vvitches and Witchcrafts, In which is Layed Open how Craftily the Diuell Deceiuth not onely the Vvitches, but many other and so leadeth them awrie into manie great Errours. By GEORGE GIFFARD, Minister of God's Word in Maldon. Small 4to, half morocco (MS. name on title and some pages stained). London, 1603

VERY RARE. This Black Letter, on account of its excessive scarcity as well as curiosity, was reprinted by the Percy Society. Anthony A Wood gives an account in the "Athenæ Oxoniensis" of this "very noted preacher," and a list of his works, most of which were controversial.

THE FIRST AND VERY RARE EDITION OF SELENO'S WORK ON CHESS, 1616.

93 **Black Letter.**—DAS SCHACH ODER KONIG-SPIEL. von GUSTAVO SELENO. In vier unterschieden Bucher mit besonderm fleisz grund-und ordentlich abgefasset Auch mit dienlichen Kupfer-Stichen gezieret; Desgleichen vorhin nicht ausgangen. Diesem ist zu ende angefuget ein sehr altes Spiel genandt Rythmo-Machia. *Handsomely engraved title, plates, some folding, and numerous other illustrations in the text.* 4to, red morocco gilt, edges gilt. Leipsic, *Henning Gross*, 1616

VERY RARE. This is a fine copy of the first edition of the celebrated "History of the Game of Chess" written by Augustus, Duke of Brunswick, and Luneburg under the pseudonym of "Gustavus Selenus." The engravings are splendid impressions and admirably show the careful work of J. Ab Heijden.

GRANDLY ILLUSTRATED HISTORY OF THE EMPERORS, 1668.

94 **Black Letter.**—Spiegel de Ehren des Erhauses Oesterreich erstlich verfasset durch J. J. FUGGER nunmehr aber umgesebyt durch S. VON BIRCHEN. *With numerous*

portraits of emperors, dukes of Austria, etc., historical cuts, coats of arms, etc. Thick folio, vellum (somewhat foxed). Nuremburg, 1668

RARE. This grand work, which gives a complete account of the Emperors of Germany and the Holy Roman Empire, was once the property of Beckford, the author of "Vathek." It is full of portraits, coats of arms and tabulated pedigrees.

RARE PIECE OF SEVENTEENTH CENTURY AMERICANA.

95 **Black Letter.**—An Act to Prevent the Planting of Tobacco in England and for Regulating the Plantation Trade, anno XXII. et XXIII., CARLOLI REGIS; and several other Acts, some relative to the Great Fire of London. Small folio, rough calf.
London, *in the Savoy, printed by the Assigns of John Bill and Christopher Barker*, 1670–71

RARE, with autograph signature on title of Bishop Juxon who attended Charles I. on the scaffold.

TUSSER'S HUSBANDRY—BLACK LETTER AND BOUND BY RIVIERE.

96 **Black Letter.**—TUSSER (Thomas). Five Hundred Points of Good Husbandry as well for the Champion or open Countrey, as also for the Woodland or Several, mixed in every Moneth, with Housewifery, over and besides the Book of Housewifery. Small 4to, bound by RIVIERE in stamped morocco, gilt edges. London, 1672

RARE, with autograph of W. Tomlin on title. The orthography in this edition is considerably modernized from that of the preceding issues. The sub-title reads :—"Corrected better ordered and newly augmented to a fourth part more with divers other lessons, as a diet for the Farmer, of the properties of Winds, Plants, Hops, Hearbs, Bees and approved Remedies for Sheep and Cattels with many other matters both profitable and not unpleasant to the Reader. Also two tables one of Husbandry and the other of Housewifery, at the end of the Book for the better and easier finding out of any matter contained in the same."

97 **Black Letter.**—NO JEST LIKE A TRUE JEST: Being a Compendious Record of the Merry Life and Mad Exploits of CAPT. JAMES HIND, The Great Rober of England. Together with the close of all at Worcester, where he was Drawn, Hang'd and Quartered for High Treason against the Common Wealth, September 24, 1652. *Frontispiece.* 4to, sewed, uncut London, 1674

LIMITED FACSIMILE REPRINT of 200 copies, 1815, from the rare original edition.

VERY RARE REPRINT OF CAXTON'S OVID AND FOR THE ROXBURGHE CLUB.

98 **Black Letter.**—CAXTON. Syx Bookes of Metamorphoseos in whiche ben contained the Fables of OVYDE.

Translated out of Frensshe into Englysshe by WILLIAM CAXTON. Printed from a Manuscript in the Library of Mr. Secretary Pepys, in the College of St. Mary Magdalen, in the University of Cambridge. *Page fac-simile plates of wood blocks, text printed in old English in black and red.* 4to, half morocco, uncut, Roxburghe style.
London, *Bulmer's Shakespeare Press*, 1819

Very rare, and limited edition of 43 copies only printed for presentation to the members of the Roxburghe Club. The Hartley copy of the above sold for £8 15s., *i.e.*, nearly $44.

99 **Black Letter.**—La FLEUR des CHANSONS, les grands chansons nouvelles qui sont en nombre Cent. a Dix ou est compriuse la chanson du roy, la chanson de Pauie, la chanson que le roy fait en espaigne, la chanson du Romme, la chanson des Brunettes et Teremutu. et plusieurs aultress nouvelles chansons, lesqueles trouueres par la table ensuyant. *Engraved vignette on title.* Small 4to, red morocco, inside gold border, gilt edges.
Gand, *chez Duquesne*, 1856

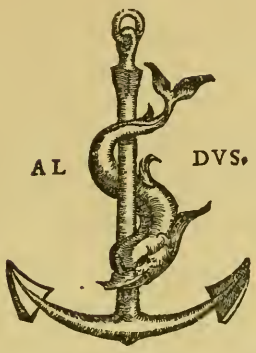
Rare. Twenty copies of this only were printed on this paper out of a limited edition of 194 in all. It is a fac-simile on thick laid paper of a very rare edition printed without imprint about 1530 and which was priced 350 francs in the Bulletin de Techner.

100 **Black Letter.**—Sermon Nouueau et Fort Ioyeulx Auquel Est Contenu Tous les Maulx que l'Homme a en Mariage Nouuellement Compose a Paris. Large 8vo, boards.
Paris, 1830

Limited Edition and beautifully printed on thick paper in Gothic letter by Crapelet. It is one of the series—"Poesies Gothiques Francoises."

101 ASHBEE (E. W.). Occasional Fac-simile Reprints. *With numerous grotesque and curious cuts.* 24 pieces. 4to, uncut.
London, 1869–72

Limited Edition of 100 copies printed for subscribers only at a subscription price ranging from 3 to 10 shillings each. This set includes:—"The Actor's Remonstrance," 1643; "The Assyse of Breade," 1540; "An Ordinance for the Suppression of Stage-Playes," 1647; Edw. Webbe's "Travels," 1590; John Taylor's (the Water Poet) "The Carriers' Cosmographie." 1637; "The Debate and Stryfe Betwene Somer and Wynter"; "The Humors of Bottom the Weaver," 1661; "A Treatyse of this Galaunt with the maryage of the Bossee of Byllyngesgate"; A New Play, called Canterburie His Change of Diot," 1641; "A certain Relation of the Hog face Gentlewoman called Mistris Tannakin Skinker," 1640; "Drinke and Welcome," by John Taylor, 1637: Lady Eleanor Audeley's "Strange and Wonderfull Prophesies," 1649 "The Generous Usurer," 1641; "The Primrose of London," 1585; "Mad Fashions, Od Fashions," by John Taylor, 1642; "The Poet's Blind man's Bough," 1641; "A Three-fold Discourse," 1642; "Heads of all Fashions," by John Taylor, 1642; "The English Mountebank," 1652; "To-day a man, To-morrow none," 1644; "The Sea-man's Triumph," 1592; "The Last Will and Testament of Charing Crosse," 1646; "Grete Wonders Foretold," 1647; "Historia Histrionica," 1699.



" Manucia gens erudita nem. ignota
Hoc loci arte typographica excelluit."
—EPITAPH of ALDUS THE ELDER AT VENICE.

Aldine Imprints.

102 ALDUS.—SCENECAE Tragodiæ. Small 8vo, calf.
Venetiis, *in Aedibvs Aldi et Andreae Soceri mense Octobri*, 1517

VERY RARE. The following MS. note appears on a fly-leaf: " This edition sold at Dr. Askew's sale for 2 guineas, v. Harwood, Editio rariss." This excellent example of an Aldine has MS. marginalia at the commencement of the volume.

103 ALDUS.—PLAVTI Comoediis. XX. Qvarvm Carmina Magna Ex Parte in Mensum svvm restitvta svnt. 8vo, vellum, gilt.
Venice, *in Aedibvs Aldi, et Andreae Asvlani Soceri*, 1522

VERY RARE and fine example of this scarce Aldine Plautus in Italic types, with the mark of the Aldi on the first and last pages. T. F. Dibdin says:—" This edition, compiled by Aldus's partner and father-in-law Asulanus, professes to be corrected after an amended copy by Aldus and Erasmus. . . . The finest copies I remember to have seen are that in the royal library at Paris, which was Grolier's, and that in the library of Earl Spencer."

104 ALDUS.—CL. CLAVDIANI Opera Qvam Diligentissime Castigata Qvorvm Indicem In Seqventi Pagina Reperies. Small 8vo, half sheep.
Venice, *in Aedibvs Alde et Andreae Asvlani Soceri, mense martio*, 1523

VERY RARE, with the Aldine device on both the title and last page. Printed in Italic or Venetian letter. On a fly-leaf is the following note by a former owner:—" A valuable and scarce edition and sells high when in fine condition."

105 ALDUS.—EVSTRATII et Aliorvm Insignvm Peripateticorvm Commentaria in Libros Decem ARISTOTELIS de Morievs ad NICOMACHVM, Vna Cvm textv Svis in Locis

Adiecto. Large 4to, red crinkled morocco, super extra gilt, with the Aldine device in gold on the sides, edges gilt.

Venice, *in ædibvs haeredvm Aldi Manvtii, et Andreae Asvlani soceri, mense ivlio*, 1536

VERY RARE, and editio princeps with a very few carefully written marginalia. This fine copy has inserted the Syston Park book-plate, and also that of the late Master of Trinity, W. H. Thompson. The binder has misdated this excellent specimen of Aldine Greek typography 1526, instead of 1536.

106 ALDUS.—Le EPISTOLE FAMIGLIARI DI CICERONE tradotte secondo i ueri sensi dell autore, & con figure proprie della lingua uolgare. Ri stampate di nuouo et con molto studio ricorette. Small 8vo, old calf gilt, edges gilt.

Venice, *in Casa d'figlivoli di Aldo*, 1552

EXTREMELY RARE and REMARKABLY FINE COPY, with handsome Aldine printer's mark on both the title-page and last leaf. Every page is ruled round with red ink lines. The volume is printed in Italic types. On the sides are stamped in gold the heraldic emblazonment of the noble family of Vouhet. Later it was the Osterley Park copy, and has inserted the heraldic book-plate of Victor Albert George Child Villiers, Earl of Jersey.

107 ALDUS.—ELEGANZE, INSIEME con la Copia Della Lingva Toscana, e Latina. Scielte da ALDO MANUTIO, utilisime al comporre nell 'una e l'altra lingua. Square minimo, half calf. Venice, *Aldus*, 1565

VERY RARE. Printed in Italic types, and with the autograph on title of L. Kulenkamp, 1775. Embellished on the title page with the Aldine Anchor. This was the first literary production of the younger Aldus, and is a piece of the highest merit. It is said to have been composed by him at so early an age as to place him—were the fact undisputed—in the very first rank of children celebrated for their precocity.



[THE DEVICE OF THE ELZEVIRS.]

Elzeviriana.

108 ELZEVIR.—CVRTII RVFI Historiarum libri, accuratissme editi. *Engraved title and map.* Minimo, vellum (stained). Leyden, *ex officina Elzeviriana*, 1633

RARE, with buffalo head-piece, wormed slightly and inserted heraldic book plate of William Pole of Ballyfinn.

109 ELZEVIR.—C. CORN. TACITIVS ex I. LIPSII Editione cum Not. et Emend. H. GROTII. *Engraved title, portraits and table.* 2 vols. in 1. Minimo, handsome vellum gilt, edges gilt (MS. name on title). Leyden, 1640

RARE. The Firmin-Didot copy of this edition sold for eighty francs. "L'edition de 1634 est fort-belle et tres recherchee, cependant peut-etre devrait —on preferait celle de 1640, qui est egalement belle, a cause des notes que Grotius a jointes à la fin du second volume. . . . Le format de l'edition de 1640 est un peu plus grand que celui de l'edition de 1634."—BERARD.

110 ELZEVIR.—SENAVLT, Vsage des Passions par Le R. P. I. F. SENAVLT Prestre de l'Oratoire. Derniere Edition. *Engraved title.* Thick minimo, elegantly bound in red crinkled morocco gilt, inside gold borders, gilt edges. (Leyden) 1643

RARE, with the imprint—"suiuant la Copie Imprimee a Paris," 1643.

111 ELZEVIR.—VERUS (Ioannes Baptista). Rervm Venetarvm Libri Quatuor ad Illustrissimum PETRUM CONTARENUM FRANCISCI F. *Handsome engraved title of armor, battle scene, arms, etc.* Minimo. Bound by ROGER PAYNE in red crinkled morocco, edges gilt (MS. on title). Amsterdam, *Apud Ludovicum Elzevirium*, 1644

RARE. With the "buffalo's head" cut over both dedication and first page of text.

112 ELZEVIR.—VIRI ILLUSTRIS FLAVII VEGETII RENATI, et SEX IVLII FRONTINI Viri Consularis, de re Militari Opera Ex recensione PETRI SCRIVERII, engraved title. RARE. Leyden, *ex Officina Ioannis Maire* (*sed typis Elzevirii*). 1645

113 ELZEVIR.—M. ACCI PLAVTI. Comoediae Superstites XX Accuratissime editae. Minimo, calf, red edges (cut down, etc.). Amsterdam, *typis Ludovici Elzevirii*, 1652

SUPERB COPY OF CHARRON ON WISDOM AND IN FRENCH.

114 ELZEVIR.—CHARRON (Pierre). De la Sagesse—Trois Livres. *Handsomely engraved title.* Minimo, red morocco, gilt, blue watered silk ends, gilt edges, by DÉROME. Leyden, *chez les Elseviers*, 1656

RARE, a beautiful Elzevir and "suivant la vraye copie de Bovrdeavx," with the book-plate inserted—"Ex Libris P. Guy Pellion." The title represents four females tied to a pedestal on which stands a naked woman, whose visage is seen reflected in a mirror, held by a hand proceeding from a cloud. Pierre Charro's work on "Wisdom" is really an abridgment of Montaigne. On account of its scepticism it was threatened with suppression by Parliament.

THE VERY RARE ELZEVIR "CORPUS JURIS," BOUND BY BOZERIAN.

115 ELZEVIR.—CORPUS JURIS CIVILIS Editio nova Prioribus correctior. *Engraved title.* 2 vols, small 8vo (seven and five-eighths inches by four), handsomely bound by BOZERIAN, crinkled morocco gilt, inside gold borders, edges gilt, leather joints, vellum ends, gilt edges.
Amsterdam, 1664

VERY RARE and a MAGNIFICENT COPY. The full imprint reads—"Amstelaedami, Apud Ioannem Blaeu. Ludov. et Dan. Elzevirios et Lugduni Batavorum. Apud Franciscum Hackium."

"Ces deux volumes sont imprimes avec une grande perfection et fort recherches. Ils ne sont pas dus aux presses des Elzevirs, puisqu'on lit à la fin du second volume, ex typographia Joannis Bleav; cependant on a l'habitude de les leur attribuer, et ces habiles imprimeurs ont concouru a leur publication, du moins comme associes. En 1681, Bleau donna, avec la veuve de Daniel Elzevir, une nouvelle edition de cet ouvrage. Le prix de ce livre, quand les exemplaires en sont beaux, est considerable. Celui de M. Caillard fut vendu 122 francs; celui de M. de Cotte, qui venait du comte d'Hoym, 181; et celui de Firmin Didot, 183."—BERARD.

LARGE PAPER COPY OF BERARD'S VALUABLE ELZEVIRIAN BIBLIOGRAPHY.

116 ELZEVIR.—ESSAI BIBLIOGRAPHIQUE sur les Editions des ELZEVIRS les plus Precieuses et les Plus Recherchées précédé d'une Notice sur ces Imprimeurs Célèbres [par S. BÉRARD]. *Front. of coat of arms and vignette on title.* 8vo, half morocco. Paris, *Firmin Didot*, 1822

LARGE PAPER, thick paper and totally uncut. A thorough bibliography and history of the Elzevirs. It is now rare in any state.

117 ELZEVIR (Les), de la Bibliotheque de L'Universite Imperiale de Varsovie par STANISLAS JOSEPH SIENNICKI. *Plates of Elzevirian devices, arms of bibliophiles, etc.* 4to, boards.
Warsaw, 1874

EARLY EXAMPLE OF THE MODENA PRESS.

117* **Black Letter.**—DIVÆ CASSANDRÆ Fidelis Virginis Zlenciæ in Gymnasio Patauino pro BERTUTIO LAMBERTO Canonico Concordiensi Liberalium Artium Insignia Suscipieme. Small 4to, sewed.
Modena, *impressum per M. Dominicu Rocociola*, 1494

RARE. "The earliest known book printed at Modena (Mvtina) is an edition of Virgil, executed by Johannes Vmster de Campidonæ, in 1475. Several other printers were settled in this city during the XVth century."—COTTON.

118 FAUSTI ANDRELINI de Sciolorum Arrogantia Prouerbialis Epistola. Small 4to, sewed
[Paris], *Venundatur in aedibus Ascensianis*, 1519

RARE. With the typographical map, i.e., printing press of Jodocus Badius on title, also handsome initial letters.

118* JOVIUS. Commentario de la Cose de Tvrchi, di PAVLO JOVIO, Vescovo di Nocera, a CARLO QVINTO Imperadore Avgvsto. Minimo, half vellum (cover loose) *n. p.* 1538

RARE. A fair specimen of typography in italics, probably by the Giunti. The page border on title is very curious.

119 ORATIONE del S. PIETRO ANGELIO DA BARGA, fatta in Fiorenza nell' esseqine del Re ARRIGO VALESI, Re di Francia a Od' Agosto, 1559. Tradotto in Volgare. Small 4to, sewed Bologna, 1559

RARE. With coat-of-arms of France on title and curious initial letter. Printed in italic types.

VERY RARE BLACK LETTER BIBLE, PRINTED AT VENICE IN 1483.

119* **Black Letter.**—BIBLIA SACRA LATINA. Thick 4to, old calf, gilt, marbled edges.
Venice, *per Franciscu. Renner de Hailbrun*, 1483

VERY RARE, with illuminated initial letter on the first page and the capital letters throughout the volume inserted by hand in red. The index at the end, which lacks two pages, has been completed in MS. by hand. Some pages are stained and mended. There are also MS. marginalia.

TALL COPY OF THE NUREMBURG CHRONICLE, WITH BRILLIANT IMPRESSIONS OF THE WOOD ENGRAVINGS—THE EDITIO PRINCEPS PRINTED BY ANTHONY KOBERGER IN 1493.

120 **Black Letter.**—[SCHEDEL (Hartman).]— | Registrum | huius ope- | ris libri cro- | nicarum | cu. figuris et imagi- | bus ab inicio mudi. | *Illustrated with over* 2,000 *wood engravings, and executed by* WILLIAM PLEYDENWURFF *and* ALBERT DURER'S *master*, MICHAEL WOLGEMUTH. Thick folio (seventeen and five-eighths inches by twelve), half vellum.

Nuremburg, ... *Ad in—tuitu. autem et preces providoru. ciuiu* SEBALDI SCHREYER | *et* SEBASTIAN KAMERMAISTER *hunc librum dominus* ANTHO | NIUS KOBERGER *Nuremberge impressit. Adhibitis tame vi* | *ris mathematicis pingendiqz arte peritissimis.* MICHAELE | WOLGEMUT *et* WILHELMO PLEYDENWURFF, *quaru. solerti acu-* | *ratissimaqz animadversione tum ciuitatem tum illustrium* | *virorum figure inserte sunt. Consummatii. autem duodeci-* | *ma mensis Julij, nno saalutis nre.* 1493. |

VERY RARE AND A FINE COPY, WITH BRILLIANT IMPRESSIONS OF THE WOOD ENGRAVINGS.

This copy contains the unpaginated ten pages of—"De Sarmacia regione Europe" lacking in so many copies, as well as the cut of "Joannes Septimus," *i.e.*, Pope Joan and her baby on the verso of folio "CLXIX," which is generally either destroyed by cutting out or by erasure. The blank folio leaves

CCLVIIII, CCLX, and CCLXI are in their places. A few pages have MS. marginalia and others are carefully mended.

Timperley, partly quoting Ottley, records under the year 1493:—"The 'Chronicle of Nuremburg,' illustrated with more than two thousand woodcuts, reckoning those that are given more than once over, was published and embellished by Michael Wohlgemuth, a celebrated engraver and painter. It professes to furnish figures 'from the beginning of the world,' and contains views of Scripture histories and of cities and scenery, the latter bearing scarcely any resemblance to the places mentioned. Michael Wohlgemuth was born at Nuremburg in 1435, and died in 1519. He is thought to have invented etching; but the chief honor of Wohlgemuth is that of his having been tutor to Albert Durer, the most celebrated artist in the annals of engraving. His mark is 'M. W.' or 'W.' only.

"It appears to have been the ancient practice of those masters who furnished designs for the wood engravers to work from, carefully to avoid all cross hatchings, which it is probable, were considered as beyond the power of xylographists to represent. Wohlgemuth perceived that, though difficult, this was not impossible; and in the cuts to the 'Nuremburg Chronicle,' the execution of which, besides furnishing the designs, he doubtless superintended, a successful attempt was first made to imitate the bold hatchings of a pen-drawing, crossing each other, as occasion prompted the designer, in various directions. To him belongs the praise of having been the first who duly appreciated the powers of this art; and it is more than probable that he proved with his own hand, to the subordinate artists employed under him, the practicability of that style of workmanship which he had acquired."

120* VITA DELI SANCTI PATRI nouamente con molte additione Stapara: & in lingua toschadi ligentemente correcta & historiata. *Two page and numerous smaller cuts.* Small 4to, vellum.

Venice, *impresso per industria espeza de Nicolo Zopino et Vincezo. Compagni in la chasa de Maistro Jacomo peci da lecho*, 1517.

RARE. This curious volume in Italian is slightly foxed, but perfect.

BLACK LETTER DUNS SCOTUS, LYONS, 1520.

121 **Black Letter.**—SCRIPTUM JOANNIS DUNS SCOTI doctoris subtilis: ordinis minor super quarto Sentetiaru.: nouissime ab iniuneris ruderibis expurgatu: et ab egregio doctore ANTONIO DE SANTIS ad rectam incolumni tatem reuoratum recenterqz excussum. *Engraved and rubricated titles.* 3 vols. in 2, thick small 4to, old stamped morocco.

Lyons, *per Jacobum Myt*, 1520

RARE, with MS. notes on end papers also a few on margins, with printer's mark at end of one volume. One title is slightly damaged.

The Franciscans gloried in Duns Scotus, as their rivals, the Dominicans, extolled St. Thomas Aquinas. Aquinas was the more orthodox, and Scotus was at least semi-pelagian. Scotists and Thomists divided the mediæval schools, and the former, as being realists, were opposed to the Occamists, who were nominalists, or held that universal terms were simply names, and not the signs of actual existence. Nothing, it is said of Duns Scotus, was so dark but he was able to enlighten it, nothing so enigmatic but, like another Œdipus, he was able to resolve it.

122 **Black Letter.**—ROSARIUM BUSTI: Rosariu. sermonuz predicabilium ad faciliorem predicantium commoditatem nouiter compilatum : in quo quicquid preclarum et vtile in cunctis sermonarijs vsqz in vodiernu. editis continetur. hic ingeniose enucleatum atqz solerti cura collectu. inuenies. *Engraved and rubricated title, and woodcut initials.* Small 4to, old sheep.

Lyons, *Antonius du Ry impensis Jacobi et Francisci de Giuncta, Florentini*, 1525

RARE, with MS. notes on last page and on end paper. Some pages foxed and stained.

123 PAGANI (Antonio). Il Discorso Della Salvtifera, et Frvttvosa Penitenza; *also*—Rime spritvale di PAGANI. *Engraved titles and curious illustrations.* 2 vols. in 1. Thick small 4to, stamped calf on wooden boards, brass clasps. RARE. Venice, 1570

124 CHOUL (G.). Discorso della Religione Antica de Romana. *Numerous numismatic and other illustrations.* 4to, vellum. Lyons, 1571

RARE. Bound up with the above is—"Discorso Soprala Castrametatione et Disciplina Militare de Romani," by the same. With many illustrations, but somewhat stained.

RARE EDITION OF VECELLIO'S COSTUMES, WITH TITIAN'S DESIGNS.

125 VECELLIO.—HABITI ANTICHI ET MODERNI di tutto il mondo di CESARE VECELLIO. Di nuouo accrescui ti di molte figure. Vestitvs Antiquorum recentiorum que totius Orbis per SVLSTATIVM GRATILIANUM Senapolensis Latine declarati. *Numerous page illustrations.* Thick small 8vo, fresh vellum, gilt.

Venice, *appresso I. Sesso*, 1598

RARE EDITION of this valuable work containing 506 full-page engravings, some with two figures and views of Venice, and numerous charming initial letters, also engraved title-pages. The designs are traditionally ascribed to Titian. An absolutely uncut copy, bound by Trautz, produced 2,480 francs at the sale of R. M. S. Turner.

UNIQUE OFFICES OF THE VIRGIN, BEAUTIFULLY ILLUMINATED BY HAND.

126 OFFICIUM BEATÆ MARIÆ Propriis Temporibus Recitandum. *Numerous illustrations colored by hand.* Small 8vo, mottled calf gilt, and gilt edges, in drop case.

Antwerp, *Plantin*, 1611

UNIQUE, with eighteen page engravings illuminated by hand in gold and colors, also numerous capital letters, etc. Some pages are lacking and a few are stained and mended.

HISTORY OF THE NOBLE ITALIAN FAMILY OF VISCONTI.

127 VITE DEI DEODECI VISCONTI | CHE SIGNO REG GIARONO MILANO | CON LE VERE EFFIGIE DESSI PRINCIPI | DEDICATE | ALL ILLUSTRISS. ET REVERENDISS. MONSIGNORE | HONORATO VISCONTI | ARCHIVESCOVO DI LARISSA. | *Numerous portraits, also engraved title with coats of arms.* 4to, vellum (a few pp. stained). Milan, 1645

VERY RARE. These portraits were engraved by Campo, one of the best Italian copper-plate engravers. A few pages are stained.

128 CAMPO (Antonio). Historia di Cremona. *With numerous portraits.* Vellum (binding loose). Milan, 1645

RARE. Bound up with the above is Campo's "History of the Lives of the Dukes and Duchesses of Milan," with numerous portraits.

129 TRIVULZIO.—MONETE Dei TRIVULZIO Descritte ed Illustrate da FRANCESCO ED ERCOLE GNECCHI con 13 Tavole a Foto incisione Sistema Turati. *Profusely illustrated with fac-similes of the arms, medals and monies of the* TRIVULZIOS, *and with numerous head-pieces.* Large 4to, sewed, uncut. Milan, 1887

LIMITED EDITION of 100 copies. It is to be hoped that this volume will be considered satisfactory evidence of there having been a noble Milanese family of Trivulzio. When the previous portion of the Trivulzio manuscripts was sold last year, a sapient American bibliopole asserted that the family of Trivulzio was evoluted out of the inner consciousness of the bibliographer who compiled the catalogue.



II. Vellum Manuscripts,

INCLUDING

ILLUMINATED TREASURES AND LATER MSS., ETC.

ANTIPHONALIA OF THE FOURTEENTH CENTURY, IN CURIOUS CONTEMPORARY BINDING.

130 **MS.**—ANTIPHONALIA, *written in Latin and black and red heavy old Gothic letter, with the musical score, and consisting of two hundred and forty leaves* (480 *pages*), *with numerous large and small capitals in red and blue.* Large folio. (22 inches by 15¼.) Old leather on wood, with copper bosses and ornamentation. SÆC. XIV.

UNIQUE AND EXTRAORDINARY SPECIMEN of a Fourteenth century Antiphonalia. The opening initial letter is a large "H" in gold and colors. Some of the leaves are torn and mended.

The binding offers a curious specimen of genuine Fourteenth century copper work, pierced metal of Gothic design. At the corners are trefoil ornamentation in old copper, which also surrounds the sides. Frequently repeated are the "Agnus Dei," the "I H S" with cross, "St. John" with letters "M. B," a Saint with letters "X. X." and various letters repeated several times. On the back and edges of the binding are 27 copper nails.

CURIOUS LITTLE FIFTEENTH CENTURY MANUSCRIPT ON PAPER.

131 **MS.**—SCAIDO (P.). OCTAUA OIUZ SCOR., etc. *A religious MS., written in black Gothic letter on eighty-seven*

leaves (174 *pages*) *of paper*. Minimo ($5\frac{1}{8}$ inches by $3\frac{1}{2}$), stamped morocco on wooden boards. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT, written in Latin and consisting principally of readings from the Fathers and ecclesiastical authorities. A few pages are wormed and stained. Two are slightly torn. The binding is loose and lacks back.

The autographs of Fabricio and Carlo Francesco Pelsinone will be found in the centre of the book. There are two distinct manuscripts and in different handwritings—the first commencing as above and the second beginning with the "Pater Noster" and concluding with a rather spirited dialogue between St. Bernard and the Devil, in which His Satanic Majesty naturally comes out second best

RELIGIOUS MEDITATIONS—A QUAINT LITTLE FOURTEENTH CENTURY MANUSCRIPT.

132 **MS.**—MEDITATIONES ET ORATIONES DE PASSIONE DOMINI NOSTRI JESU CHRISTI. *Written in red and black, old Gothic text, on two hundred and eleven leaves* (422 *pages*) *of vellum, with numerous initial letters in red and blue*, fat minimo ($4\frac{1}{2}$ inches by $3\frac{7}{8}$), old stamped leather on wooden boards, brass clasps. SÆC. XIV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of the Fourteenth century, written in a rude, early Gothic hand. The brass clasp, of which the connecting leather strap is broken, has upon it the word "Ave." At the end of the volume on the inside cover is a large Romanic letter in gold and colors and of the Thirteenth century. There is also an early wood-block astrological cut. Some pages are holed.

CURIOUS TURKISH MANUSCRIPT.

133 **MS.**—MANSCRITTO TURCO. *An Oriental manuscript written in black and red Turkish characters on one hundred and ninety-four leaves* (388 *pages*), minimo ($5\frac{1}{2}$ inches by $4\frac{3}{4}$), vellum. SÆC. XVI.

UNIQUE ORIGINAL MANUSCRIPT probably consisting, as stated in a note by the Marquis Carlo Trivulzio, of extracts from various works. The margins are rather wide, but some are stained as if with chemicals. A few pages are wormed and mended. Three are torn.

The note by Carlo Trivulzio makes one page at the end of the manuscript, and on one of the margins is the following in Italian—"Al Signor Giovane Batisia Neueane."

ANCIENT ROMAN ANTIQUITIES OF MILAN, AN UNPUBLISHED MANUSCRIPT.

134 **MS.**—ANTIQVORVM MONVMENTORVM VRBIS MEDIOLANI AB ALCIATO PRATERMISSORUM LIBRI II AD GALCATIUM BRUGORAM SENATOREM AMPLISSUM. *A beautifully written manuscript, consisting of* 174 *pages, having many carefully executed illustrations of sculptures and monuments.* 4to (9 inches by 7), limp vellum. SÆC. XVIII.

UNIQUE ORIGINAL ARCHÆOLOGICAL MANUSCRIPT, with 39 pen illustrations. It is an exceedingly fine example of closely written text, many pages having 49 lines. From the colophon on the last page of text we learn that the actual scribe of the manuscript was "Franciscus Cicercius." It was doubtless executed at the beginning of the eighteenth century.

CHARMING FIFTEENTH CENTURY BREVIARY.

135 **MS.**—BREVIARIUM ROMANUM. *Consisting of two hundred and thirty-six leaves* (472 *pages*) *of vellum in old Gothic script, with numerous capitals in red or blue, occasional rubrications, miniature of* KING DAVID *and eight illuminated initials with page borders.* Minimo ($3\frac{3}{4}$ inches by $3\frac{3}{4}$), mottled sheep, red edges. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT on vellum finished in the year 1491, according to date given at the end of the last page. The vellum is of a very fine and thin quality. The borders which are somewhat cut into by the binder's plough are very ornate, and in them are delightfully worked birds, insects and flowers. The floriation is Gothic and the rubricated calendar is complete. At the beginning are four end papers covered with German and Latin hymns and prayers. On another end paper is the signature—"Soror Maria Edmunda, Gachet 1772."

LATIN BREVIARY ON FINE VELLUM—WITH ILLUMINATED INITIALS AND MINIATURES.

136 **MS.**—BREVIARIUM LATINUM. *Written on three hundred leaves* (600 *pages*) *of thin white vellum in black and red Gothic text, with beautifully executed gold or colored initials on every page, fine large initials illuminated in colors and heightened with gold, two large capitals with miniatures and borders.* Minimo ($5\frac{1}{4}$ inches by $4\frac{5}{8}$), red morocco, gilt on back with very handsome large silver pierced clasp. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of the Fifteenth century on extra fine white vellum. One of the miniatures represents the Saviour, and the other a Saint attended by two boys with musical instruments. Both have handsome borders depending from them that clearly show the Italian origin of the illumination. No page is without capitals in blue or burnished gold. Most of these have ornaments lightly traced in violet or red ink. A gold and blue initial letter commences the various months of the calendar which is written in red and black. The large illuminated initials, other than those referred to, have gold and colored floriation proceeding from them. The manuscript is in excellent preservation, but three leaves, on which were miniatures, have been extracted. Some pages are wormed very slightly and one is mended. The blue and gold finials to the Litany demand attention. On the inside of the handsome Gothic clasp are engraved the letters "R. E." "R. K." The margins to the Breviary are of a good relative width.

EARLY FIFTEENTH CENTURY LATIN MARTYROLOGY ON VELLUM.

137 **MS.**—MARTYROLOGIUM ROMANUM. *Consisting of ninety-five leaves* (190 *pages*) *of vellum written in red and black Gothic text, with blue and red initial letters.* 4to ($8\frac{3}{4}$ inches by $6\frac{1}{2}$), old stamped leather on wooden boards, rebacked. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT executed in a good bold hand with pen scroll work around the capitals, of which there are 432 large ones in all. Two pages are wormed slightly and some are discolored by age. The leaves are numbered by a later hand. The tooling on the sides consists of acorn and other floriations. The ends have later MS. on them, that on the page opposite the first month of the calendar which is in red and black, telling the story of the ownership of the manuscript in the Sixteenth century. It also states that it was written between the years 1400 and 1430.

AMBROSIAN PSALTER OF THE FIFTEENTH CENTURY, WITH MANY ILLUMINATED CAPITAL LETTERS.

138 **MS.**—PSALTERUM SECUNDU MOREN AMBROSIANUZ QOD FECIT FIERI DNS. PRESBYTER ANTONIUS DE ROCIJS RY RECTOR ECCLESIE SANCTE MARIE PEDONIS AD HONOREM UIRGINIS MARIE. *Written on ninety-five leaves* (190 *pages*) *in black and red Gothic script, with one large miniature* (*over three inches by four*) *of* "KING DAVID," *nine large initials with flowered ornaments and colored leaves, also numerous other initials in red and black, many with pen scroll work.* Large 4to (12⅝ inches by 9⅛), old stamped leather on wooden boards, rebacked, and with eight large brass bosses and corners. SÆC., XV.

UNIQUE ORIGINAL MANUSCRIPT on vellum. This ancient Psalter according to the Ambrosian use was written as stated in the above title by an ecclesiastic of the name of Antonio de Roccius. It is full of the curious musical score of the Fifteenth century in which the notes are given on one line only and are much intermixed. Preceding the first page on which is a fine miniature of "King David" and handsome floriated border, somewhat rubbed, is the "Te Deum." The other large initial letters heightened with gold are handsome examples of Fifteenth century work. The book has seen active service in the choir where it belonged, many of the pages having been torn and worn by use into the text. Three or four pages have apparently been cut out and the calendar after the month of August is lacking. There is a manuscript index of the Psalms on paper written in a Seventeenth century hand.

POPE LEO THE TENTH'S COPY OF A WORK WRITTEN BY A FLORENTINE POET, 1515.

139 **MS.**—ANDREÆ DAXI SYLUA. *Consisting of thirty leaves of vellum written in Roman type, with illuminated ornaments, initial letters, borders and papal arms.* Small 4to (7⅜ by 5½ inches), limp vellum. SÆC., XVI.

UNIQUE ORIGINAL MANUSCRIPT on vellum and presentation copy to the famous Pontiff Leo the Tenth, one of the greatest members of the House of De Medici. The handsome illuminated gold border on the first page of the poem takes up the whole of the margin of the inside and a portion of the upper page. The large initial letter "Q." beginning the text is rubbed, but the magnificent coat-of-arms of the Pontiff and its accompanying floriated borders are in admirable condition. Above the shield which bears the six balls of the De Medici on a golden ground is the papal tiara and behind it are the crossed keys of St. Peter. The first page of the book itself has these words in gold upon a red ground—"Leoni Decimo Pont. Max Andreas Daxius." Above the word "Argumentum," likewise in gold on a colored ground, is the date "Pridie Kl. Aprilis, MDXV." At the end of the Argument which extols the Pope and the House of De Medici are these three lines :—

> "Andree Daxij Sylua cui titulue
> Virbius. in leonis decimi pontificie
> Maximi laudem enarrata."

In the margins are many MS. notes explanatory of the persons referred to in the poem and which were not unlikely written by the great Pope himself. The Marquis Carlo Trivulzio has written a note of seven lines on the cover. From it we discover that Andrea Dazzi was a Florentine poet and orator, that the

above was written at Parma, and that the author died in 1559. On an inside page will be found pasted further MS. notes of the Marquis and which add considerable interest to this work in which this literary eulogist compares Leo the Tenth to the greatest men who had ever preceded him. He winds up by styling the Pontiff the heir of Augustus Cæsar.

ALESSANDRA DA RIMINI'S ANTIPHONARY, WITH BEAUTIFULLY ILLUMINATED BORDER AND MINIATURE.

140 **MS.**—ANTIPHONARIUM. *Consisting of one hundred and sixty leaves* (320 *pages*) *of fine, thin white vellum, with large miniature and border of birds and flowers in colors and gold, and numerous colored capitals with red and violet ink pen scroll work.* Minimo ($4\frac{3}{8}$ inches by $3\frac{1}{2}$), old leather on wooden boards, gauffered edges and in mottled calf drop case. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of the fifteenth centuary on vellum which once belonged to a member of that great Italian house which gave birth to Francesca da Rimini, whose sad fate is told in the pages of Dante.

CONTEMPORANEOUS VELLUM MANUSCRIPT ON THE FALL OF NEGROPONTE—WITH ILLUMINATIONS.

141 **MS.**—LA PERDIDA MSYABEL. DELA XRIANISSIMA. CITA DE NEGROPONTE COMPOSTA PER MJ. B. G. ROR DELA CITA DE CATARO. *Written on twenty-two leaves* (44 *pages*) *of vellum in Gothic script, with occasional rubrications, some initials in blue and fine miniature and coat-of-arms on the first page.* 4to ($8\frac{1}{2}$ inches by $6\frac{3}{4}$), vellum. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT. At the commencement of the volume, the Marquis Carlo Trivulzio has written four pages of interesting information relative to the work and its author, whom he shows was Bertucci Gabrielli of a noble Venetian house whose arms—"or a fesse checquey azure and or" held by two cherubs will be found on the first page of the manuscript, as well as a portrait within the opening initial letter. The memoranda of the Marquis are signed at the end—"Carlo Trivulzi quesso di 13 Maggio 1773 in Milano." The colophon of the vellum manuscript reads—"Ciuita questa opera in Cataro adi XV del Mense di Decembrio MCCCCLXX." Three leaves are restored by the addition of new vellum at the bottoms and some are slightly wormed.

This finely and carefully written manuscript, with wide margins, tells the story of the taking of Negroponte in the Egean Sea by the Turks in 1470 and from the Venetians who came into possession of it in 1204, when it was known by its ancient name of Euboea. The author's description is couched in language showing the deep humiliation the Christian world felt at the loss of one of its strongholds to the Moslems.

LOVELY ITALIAN HOURS FINISHED IN 1446, WITH HANDSOMELY ILLUMINATED MINIATURES AND BORDERS.

142 **MS.**—HORÆ BEATÆ MARIÆ VIRGINIS. *Consisting of two hundred and fourteen leaves* (428 *pages*) *of vellum, written in black and red Gothic text with three page miniatures illuminated in colors heightened with gold, five other miniatures with page borders, thirteen smaller capitals*

in colors on golden background with arabesque pen scroll work and hundreds of yet smaller capitals in gold and colors, with colored ink borders extending the length of the page. Thick minimo ($5\frac{1}{2}$ inches by $3\frac{1}{2}$), elegantly bound in red morocco extra gilt, tooled on back and sides, and stamped on the sides with "Crucifixion," in sprinkled leather drop case. SÆC. XV.

UNIQUE, ORIGINAL AND BEAUTIFULLY ILLUMINATED "Hours" of the Fifteenth century. This choice example of Italian illumination was finished, as the colophon tells us, on the 27th of May, 1446. The page miniatures, which are elegantly illuminated in gold and colors, are:—I. "The Annunciation"—with God the Father and a cherub on each side of Him sending the Holy Ghost to the Virgin, a curious example; II. "The Crucifixion"—with the Virgin Mary and St. John on the sides of the Crucified Savior—this miniature is fastened on; III. "The Youthful David"—holding his sling in one hand and the head of Goliath in the other—he is standing on the dead giant. The five page borders with miniatures are of—I. "Madonna and Child," and in the border of the same page is another miniature of an angel within a wreath; II. "Ecce Homo"—border rubbed; III. "A Calvary Cross"; IV. "Pallida Mors"—skeleton head and bust—this border is mended and finished by a later hand; V. "David with Psaltery"—the border similarly mended, the thirteen small capitals are elegant examples of illumination in gold and colors with dependent floriated work. The calendar, which is complete, has the initial letters "K. L." at the commencement illuminated in gold with blue floriated scroll work. One hundred and sixty pages have fine blue and red pen ornamental borders on one side, which are always united with an illuminated capital with similar ornamentation, some with burnished gold. Some pages are blurred and stained, but the Missal is a very beautiful example of fine Italian work, notwithstanding these minor imperfections.

ILLUMINATED COPY ON VELLUM OF THE RULE OF ST. AMBROSE, ARCHBISHOP OF MILAN.

143 MS.—ORDINATIONE DE LA REGULA NOSTRA AMBROSIANA. *A monastic manuscript of sixty-four leaves* (128 *pages*) *in black and red Gothic script, with two illuminated miniatures, numerous capitals in red with pen scroll work.* 4to ($10\frac{1}{8}$ inches by $7\frac{3}{8}$), old stamped calf (wormed) on wooden boards, rebacked. SÆC. XV–XVI.

UNIQUE ORIGINAL ILLUMINATED VELLUM MANUSCRIPT, and being the Rules of the Confraternity of St. Ambrose dedicated to the worship of the Madonna and in the city of Milan, of which the Trivulzios were Governors. On the second page is a miniature some four and a half by five and a half inches representing—"The Adoration of the Infant Savior by St. Joseph, the Virgin and a Shepherd." In the background are a walled city, water and mountains. On the page opposite this miniature is another some five and a half inches by three and a quarter, exhibiting St. Ambrose seated on his archiepiscopal throne and before him six mediæval persons. The saint, with one hand upraised, is in the attitude of benediction, and the other holds a crozier. Two of those kneeling in front hold a book bound in blue between them. The borders of these miniatures are of crimson and gold, and although of Italian workmanship, somewhat resemble later Spanish illumination. There is one capital in green and red, and the other capitals in red are adorned with pen scroll-work. Towards the end are some pages in Italian and others like the rest of the work are in Latin. These are of later date, one having reference to the death of a member of the order on—"May 7, 1550." On the inside fore cover is written—"S. Liberata."

There is a small pamphlet printed at Milan in 1740 on the inside of the back cover, and facing it are some eleven lines written by the Marquis Carlo Trivulzio in reference to a print with the "Madonna, Child, St. Ambrose and St. John the Baptist," by Bergognani, which is pasted in the book. Although soiled by use and a little stained in a few places, this is a good example of Milanese Fifteenth century manuscript.

SPLENDID FIFTEENTH CENTURY CODEX OF VIRGIL, ON VELLUM.

144 **MS.**—VIRGILIUS, OPERA. *A fine early codex of one hundred and ninety-three leaves* (386 *pages*) *of vellum, with seventeen illuminated capitals in colors heightened with gold and many smaller capitals in red and blue.* 4to (10¼ inches by 7⅞), old sheep. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of Italian workmanship, with handsome interlaced initials of the Renaissance style in colors and burnished gold. The first has a few gold floriations on the side, but is restored. Each line throughout the entire book begins with a capital letter, so that the first letters form a vertical line. The margins are wide and the vellum is of fine quality. There are some MS. marginalia. The last leaf is mended at the bottom, some margins are torn and a few pages are wormed.

This antedates the first edition of Virgil, which was printed in 1469 at Rome by Sweynheym and Pannartz. Beloe in his "Anecdotes of Literature" writes, respecting a copy of an early edition of Virgil which was discovered in a Suabian monastery, whence it found its way into the collection of Lord Spencer, as follows:—"The anecdote which belongs to it is rather ludicrous. The good old monks to whom this and other valuable books belonged were not to be prevailed upon by money to part with it. It happened, however, that they were remarkably fond of old hock; and for as much of this same hock as was worth seven English guineas, they parted with this Virgil to a kind friend and acquaintance. This gentleman sold it again to an English dealer in books for £50, and doubtless believed that he had turned his hock to a good account. 'I have nevertheless heard,' adds Mr. B., 'that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400.'"

Query. If a printed edition of Virgil was worth $2,000 nearly a century ago, what should an illuminated codex of Virgil on vellum, written by hand before the invention of printing, be worth to-day?

REMARKABLE FRANCISCAN BREVIARY ON VELLUM, WITH PAINTED MINIATURES.

145 **MS.**—BREVIARIUM LATINUM. *A vellum manuscript of four hundred and thirty leaves* (860 *pages*) *of thin vellum with wide margins and in black and red Gothic text, with nineteen capitals and miniatures with borders, illuminated in colors and heightened by gold, three of these being with full-page borders, twenty illuminated capitals with borders nearly all larger than those with miniatures, one being very much so, and thousands of colored capitals with red and violet pen scroll work.* Thick 4to (9⅛ inches by 6¼), old calf (rebacked). SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT in Latin, with lovely miniatures fully equal to the best work of Clovio. Among the subjects represented in this beautiful medieval example of illumination are—"Adoration of the Magi"; the

"Ascension"; "Descent of the Holy Ghost"; "The Trinity"; the "Blessed Sacrament within a Monstrance"; "King David"; "St. Bernard"; "St. John the Evangelist"; "St. Saturninus"; "B. V. M." "Christ, Virgin and St. Joseph"; "St. Anthony"; "St. John the Baptist"; "Sts. Peter and Paul"; "St. Lawrence"; the "Assumption"; "St. Ludovic"; "St. Francis"; "All Saints"; etc. The calendar is perfect but a few pages are stained, two or three are worm-eaten, a few are imperfect by incision, and others seem lacking.

Carlo Trivulzio has written a history of this Missal on a sheet of paper which faces the first page of the calendar, and he shows by internal evidence that the volume was written about the year 1450. The Marquis's note is signed "C.T. 10 Julio 1754." The Breviary was doubtless written by some scribe of the Order of St. Francis, which was founded in 1208. At the first general assembly of the Franciscans, who were also known as Minorites, or Lesser Brethren, 5,000 members were present, and 500 were claimants for admission. In less than half a century after organization the Order had increased to 200,000 souls, who made their homes in 8,000 Conventual houses. As a Literary Order the Franciscans have ranked very high. Duns Scotus was their greatest author, and he was followed in theological science by St Bonaventure, Alexander de Hales, Ockham, Roger Bacon and Cardinal Ximenes. Popes Nicholas IV., Alexander V., Sextus IV., and Clement XIV., as well as the celebrated Lope da Vega, all wore at one period of their lives the brown tunic of coarse woollen cloth, girt with a hempen cord.



[A Sforza Cognizance.]

DUKE GIOVANNO MARIA SFORZA'S COPY OF ARETINO AND IN THE HANDWRITING OF THAT FAMOUS AUTHOR.

146 MS.—LEONARDI ARETINI DE PRIMO BELLO PVNICO, *consisting of seventy-eight leaves* (156 *pages*) *of vellum with three large illuminated capitals, one of which has a full-page border with armorial and symbolical illuminations in gold and colors.* 4to (8½ inches by 5⅞), original stamped morocco binding on wooden boards (rebacked). Sæc. XV.

Unique original vellum manuscript, with wide borders and written for a member of the great ducal house of Milan. It is the work of Leonardo Aretino, whose name thus appears at the heading of the three chapters of the

work, but on the last page his real name and the date of his finishing the manuscript is given, namely:—"Lavs Deo. P. Milanum Burrum, 1444."

This is an exceptionally fine example of manuscript and does honor to this celebrated author and scribe, whose penmanship is so much sought after in Europe but few libraries having anything by him. The vellum is of the finest quality, and the first page is a magnificent example of medieval Italian painting. The borders around it are composed on two sides of foliage and floriation—among which is the pomegranate—in colors, heightened with gold. At the top of the page are the letters "I. H. C." surmounted by a ducal crown. In the centre of the bottom of the page is an armorial shield, upon the helmet of which is the crest of a woman holding in her hands the legend "Sic necesse est." On one side of the crest are the letters "I. O." and on the other the letter "M," above which is a ducal crown. A Cupid is plowing on the left of the emblems, etc., just described, and another to the right has a heavy basket on his back.

The large initial letter commencing the text bears the same motto as that which accompanies the crest. The two large initial letters at the commencement of the second and third portions of the book are glorious specimens of burnished gold and colors. At the beginning of the volume are two quarto pages in the handwriting of Carlo Trivulzio, who goes thoroughly into the authorship as well as the ownership of the work. In them he refers to the ancient Dukes of Milan, and particularly to Giovanno Maria Visconti and Giovanni Galeazo Maria Sforza, the first-named of whom was succeeded by his brother, Filippo Maria Visconti, who was the last of the Dukes of Milan of his house, and was succeeded by his son-in-law Francesco Sforza. Full information respecting these persons will not only be found in the Encyclopedias but in the Dorman catalogue where manuscripts from their libraries added greatly to the value of that collection. Leonardo Aretino, vel Leonardo Bruni, was born in 1369 and died in 1444. Brunet devotes over two pages and a half to his works. His "Lives of Dante and Petrarch," his "Loves of Guiscard and Sigismunda," and his "History of the People of Florence," are among the rarest and most popular of Incunables. The last named is generally found when printed bound up with the "History of Florence," by Poggio Bracciolini.

POGGIO'S TRIUMPH OF PETRARCH, IN MANUSCRIPT, AND PRESENTED TO LORENZO DE MEDICI, GRAND DUKE OF TUSCANY.

147 **MS.**—IACOPO DI MESSER POGGIO A LORENZO DI PIERO DI COSIMO DE MEDICI. SOPRA EL TRIOMPHO DELLA FAMA. DI M. F. PETRARCHA. *Consisting of one hundred and fourteen leaves* (228 *pages*) *of vellum, written in Italian and in Roman characters, with two gold and illuminated initials, with borders in gold and colors.* 4to ($9\frac{7}{8}$ inches by $6\frac{1}{8}$), old calf on wooden boards, with four brass ornaments at the back. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT, beautifully written in Italian, with margins. The first page has a very fine initial letter "C," with a three-quarter border around the page. The fourth side has been cut and repaired with new vellum. Following the poem after the proem is an initial letter "E," depending from which is a border on one side of the page. It is handsomely floriated and jeweled in gold, but, unlike the first page of the MS., lacks the Cupids and birds, with which that is decorated. There is another illuminated capital in the book, but it is rubbed. There are also some capitals in blue only. There are MS. marginalia, some written, without doubt, by the transcriber of the MS., a few leaves are stained and some are wormed. The text of this manuscript was printed at Florence by Francesco Bonaccorsi in 1485, but there was an earlier edition printed previously without date or place of publication, which Brunet thinks is

older than that just named, and states that a copy of it is in the "Bibliotheca Spenceriana."

This, however, is the original manuscript, from which these, the only editions known, were printed. It was executed for Lorenzo El Magnifico, Prince of Florence, son of Piero de Medici and grandson of Cosmo de Medici. He is best known to us through the celebrated work of Roscoe. Lorenzo the Magnificent was born in 1448 and died in 1492. He was highly distinguished as a patron of art and literature, founded at Florence an Academy for the study of the antique, and expended large sums in the erection of public edifices and in the collection of libraries. He also attained considerable eminence as a poet.

HANDSOME LARGE QUARTO VELLUM MANUSCRIPT, WITH NUMEROUS ILLUMINATED CAPITAL LETTERS.

148 **MS.**—COMPENDUI MORALIU. NOTABILUI COMPOSITUM P. JEREMIAM NIDIREM DE MONTAGNONE ANE. PAUDUANUZ SUB ANNO 1453. *Written on one hundred and eighty-nine leaves* (378 *pages*) *of vellum in Latin and in black and red Gothic text, with twenty-four illuminated capitals in gold and colors, two of the same on the first page, with illuminated coat of arms and thousands of other capitals in blue or red, with violet or red scroll work, and with broad margins.* Thick large 4to (11½ inches by 8), limp vellum. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT, beautifully written in two columns, with wide margins on fine vellum. The volume, which is in very fine preservation, has exceptionally fine illuminated capitals, most of which are on a heavy golden ground, with most delicate arabesque work on the body color; some of these are two inches square, others are of oblong, elongated and curious shapes, running away into the margins. The title-page has a border running one whole side of the page. At the bottom, surrounded by conventional Gothic ornamentation of a floriated character, is a coat of arms—"or a wyvern vert in chiefvert a five pointed star or." Every page is a mass of color, owing to the frequent repetition throughout of the colored capitals, with delightful colored pen scroll work. There are some marginalia, one capital is rubbed and a few leaves are holed or stained, but these imperfections are so slight that they hardly derogate from the beauty of this very delightful specimen of Fifteenth century illuminational work. At the end of the volume are four pages and a quarter in a later hand. There are written two columns to the page as in the rest of the volume, and consist. as the following five lines tell us, of :—"Elegantie Ciceroniane Materna lingua in qottidianu. Usum. Georgium Valagussam exposite: ad Johanne Antoniuz de Girardis. Ticinensez ducalem Canzellarium."

HANDSOME FOURTEENTH CENTURY PRAYER BOOK, WITH TWENTY-NINE ILLUMINATED PAGE MINIATURES.

149 **MS.**—LIBER ORATORII. *Consisting of thirty-one leaves* (62 *pages*) *of vellum, twenty nine full-page miniatures, and every other page in the volume surrounded with illuminated borders in colors and jeweled with gold, also handsome finials.* Small 4to (6⅜ inches by 4⅝), calf, extra gilt on the sides. SÆC. XIV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT, with miniatures of great beauty and delicacy of execution. The backgrounds of some are noticeable on account of

the landscapes, damascening, or brilliantly illuminated details. These miniatures are twenty-nine in number, and with their elegant borders full of conventional floriation, some with birds and grotesque animals, take up entire pages. They represent :—I. "Christ on the Cross," with God the Father in a glory of vescica piscis shape; II. "Madonna and Child"; III. The "Flagellation of Christ"; IV. "The Crucifixion with the Virgin and St. John"; V. "The Descent from the Cross,"—Christ in the arms of the holy women and St. John; VI. "Angel with Palm and Crown"; VII. "St. Michael Destroying the Dragon"; VIII. "Archangel Gabriel"; IX. "Archangel Raphael"; X. St. John the Baptist"; XI. "St. John the Evangelist"; XII. "St. Peter"; XIII. "St. James"; XIV. "St. Paul"; XV. "St. George"; XVI. "St. Julian"; XVII. "St. Anthony"; XVIII. "St. Casimir and Dalmanvs"; XIX. "St. Nicholas"; XX. "St. Anthony"; XXI. "St. Christopher with Infant Christ"; XXII. "St. Catherine"; XXIII. "St. Suxana"; XXIV. "St. Barbara"; XXV. "St. Ursala"; XXVI. "St. Mary Magdalen"; XXVII. "St. Ambrose"; XXVIII "St. Augustine"; XXIX. "St. Francis." A few of these are a little rubbed and some leaves are stained.

Each miniature has a prayer or description on the opposite page. These are surrounded with borders in gold and colors and finials. On the last page the name of the illuminator and date of execution is given :—"Liber oratinvm Antonii Galine Hospitis Capelie rvbi mediolani MCCCI."

A large heraldic book-plate of the Maderna family, executed in 1745 by Cajet Bianchi, is inserted on the inside cover. Above are the following lines in the handwriting of the Marquis Trivulzio :—"Comprato dal p. Curato Maderna I Ottobri del 1745, Carolo Trivulzio."

MAGNIFICENTLY ILLUMINATED HOURS OF FRENCH WORKMANSHIP, WITH THIRTEEN PAGE MINIATURES AND BORDERS, ALSO MANY HUNDREDS OF ILLUMINATED CAPITALS AND ORNAMENTS.

150 **MS.**—HEURES DE LA SAINTE VIERGE. *A superb manuscript written and illuminated on one hundred and eighty-eight leaves* (376 *pages*) *of vellum in Latin, with wide margins and in red and black Gothic script, the calendar in French with thirteen page miniatures with capitals underneath and the entire margins illuminated in colors, heightened with gold, two large capitals with three-quarter page borders of illumination, two hundred and four ornaments and colored capitals with golden backgrounds, sometimes three and four on a page, and hundreds of smaller capitals and finials in gold and colors on nearly every page.* Small 4to (7 inches by 5⅜), bound in fine old brown morocco, sides blind stamped with crosses and "SS," edges gilt and with fine silver chain for the wrist. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT "Hours" of French workmanship and wonderful splendor, with the complete calendar and names of the saints in old French. This and the two following "Hours" are wonderfully fine examples of Fifteenth century work. There is hardly a page of the bold Gothic text and wide margins of the above but what is irradiated with burnished gold and brilliant colors. Both the large and small capitals as well as the finials are of exceeding beauty. They are floriated Gothic and are mostly delicately worked out in white on the colored ground. The intermingling of squares, oblongs, etc., give a captivating appearance to the work. The miniatures were executed in metals and colors by a master of his art. They are of—I. "The

Annunciation"—Virgin kneeling, Angel with legend "Ave Maria," etc., and God the Father in the clouds and glory with the Holy Ghost proceeding from Him—the background is somewhat Byzantine and imparts a good mosaic effect; II. "The Visitation"—Virgin habited in blue, St. Elizabeth kneeling, an angel holding robe of the Madonna, trees and buildings in the distance; III. "Birth of Christ"—Virgin in bed, Christ in tub, St. Joseph holding swaddling robe, young female attendant kneeling, ox and ass in background, with stable, blue firmament, etc.; IV. "Angel appearing to Shepherds"—angel in Byzantine background holding legend "Puer Natus," one shepherd gazing upwards, another playing shepherd's pipe, sheep, dog and trees—curious hillside effect; V. "Visit of the Magi"—Madonna in blue, with nude Christ, St. Joseph seated, three crowned Wise Men holding frankincense and myrrh; VI. "The Circumcision"—Virgin habited in blue, kneeling in front of altar on which Infant Christ is standing and held by High Priest, attendant with sword and basket; VII. "Flight into Egypt"—Madonna and Child on donkey. St. Joseph leading; VIII. "Coronation of the Virgin"—God the Father seated and blessing kneeling Virgin, who is attended by an angel, another holding crown; IX. "David Kneeling" and Christ appearing to him in the heavens; X. "Crucifixion"—Christ on cross and St. John and holy women on one side and Roman soldier on other; XI. "Descent of the Holy Ghost"—Virgin seated and surrounded by Apostles; XII. "Madonna and Child"—three angels in attendance, one kneeling holds golden bowl in which fall drops of blood from the hands of the Infant Savior; XIII. "Resurrection Day"—Christ in centre holding up his hands and showing stigmata, on one side of Him the Virgin and John the Baptist on the other, in front four naked souls rising from open graves, above two angels on mosaic background blowing the last trump.

EXCESSIVELY FINE FLEMISH HOURS, WITH EIGHTEEN PAGE MINIATURES AND NUMEROUS ILLUMINATED CAPITALS AND BORDERS.

151 **MS.**—HORÆ BEATÆ MARIÆ VIRGINIS. *A very splendid manuscript on vellum, consisting of one hundred and fourteen leaves* (228 *pages*) *of black and red Gothic script, with eighteen most beautiful page miniatures, six large capitals floriated in gold and colors, one large capital with pen ornamentation, and hundreds of smaller capitals and finials in colors, all heightened with burnished gold.* Small 4to (7½ inches by 5), bound in original dark gray velvet on wooden boards, gauffered gilt edges and pierced silver clasps. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of exceeding beauty and the best Flemish miniature painting. The margins are very wide and the entire volume is beautifully executed down to the hundreds of initials and finials in gold and colors ornamenting the beautiful clear Gothic script. The miniatures, eighteen in number, are gems of art and display the greatest merit, if not genius. The text throughout is almost entirely in Latin, but at the end are some pages in old French. The miniatures are as follow:—I. "Crucifixion"—face of Christ, an excellent piece of work, at the feet of the Crucified Savior is a skull—He is supported by two angels entirely blue, the Virgin to the right, St. John to the left, the borders are very chaste—this miniature, like the last described (*i. e.*, XVIII), has been transferred to the inside cover; II. "The Annunciation"—Virgin habited in blue, kneeling before prie-dieu on which is a book, beside her a vase of lilies and an angel holding Latin motto, above is the Holy Ghost, a dove proceeding from the Father, border like the first; III. "St. John at Patmos"—handsome gold and colored border around the page, also capital letter;

IV. "Madonna and Child"—curious orange background, floriated border, capital "O" in gold and colors—the whole of the following miniatures with the exception of the last are similarly treated; V. "Crucifixion," with Virgin and St. John; VI. "Descent of the Holy Ghost," Virgin seated and surrounded by apostles; VII. "The Annunciation"—Virgin under green canopy kneeling, angel and God the Father in the clouds at left hand corner; VIII. "Visitation of St. Elizabeth"; IX. "The Nativity"—Christ in the open fields, amid glory, on cushion, God the Father breathing the Holy Ghost into the Child, Virgin kneeling to left, St. Joseph with burning candle in hand and habited in scarlet gown and black headdress; X. "Angel Appearing to Shepherds"; XI. "Adoration of the Magi"; XII. "The Purification"; XIII. "Judgment of Solomon"—very fine, soldier in rear armed cap a pie in medieval armor and black surtout; XIV. "Flight into Egypt"; XV. "Death of the Virgin"; XVI. "David before the Lord"; XVII. "Medieval Burial Scene"—three priests before bier with blue pall, in the rear two mourners habited in black; XVIII. "St. Dominic"—very fine, habited in white, book in one hand, crozier in the other, before him kneeling worshipper holding scroll on which is a legend in low Dutch.

This superb "Hours" is in excellent preservation throughout, including the calendar, which is perfect. There are several blank leaves and on seven which were so have been written prayers in later Roman character and a portion of the hymn of St. Bernard.

PRECIOUS AND EXTRAORDINARILY GRAND BURGUNDIAN HOURS—WITH TWENTY PAGE MINIATURES, SIXTEEN SMALLER ONES AND HUNDREDS OF CAPITAL LETTERS, SUPERBLY ILLUMINATED IN COLORS, AND HEIGHTENED WITH BURNISHED GOLD.

152 **MS.**—LIVRE D'HEURES. *A marvelously fine manuscript, consisting of one hundred and ten leaves* (220 *pages*) *of black and red Gothic script with broad margins, complete calendar, and illuminated with twenty full-page miniatures with broad borders of conventional Gothic floriation in gold and colors, and large illuminated capitals beneath, sixteen smaller miniatures with three-quarter page borders and hundreds of gold and colored capitals, mostly with pen and ink scroll work.* Small 4to (7⅛ inches by 5⅝), old sheep, gauffered edges. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of very great beauty of workmanship, with broad borders and other desirable characteristics. The vellum is particularly fine and but one or two pages are wormed and those are not worth considering. The decorative work is in the highest and best style of Burgundian illumination. The borders are worked out in lovely conventional Gothic floriation. Some of these entirely surround the page. Others are on three sides only. Nearly all are delightfully jeweled with gold. The finials and smaller capitals are, like the larger ones, of great merit. The miniatures exhibit evidence of the best talent, if not genius, of the illuminator who ornamented this glorious example of Renaissance art work.

The miniatures are of—I. "St. John at Patmos"; II. "St. Luke"; III. "St. Matthew"; IV. "St. Mark"; V. "The Crucifixion"—the Virgin Mary, St. John, and two other figures, one with turban and medieval armor; VI. "Descent of the Holy Ghost"; VII. "Madonna and Child"—with Attendant Angel, Virgin seated and within dwelling; VIII. "The Madonna and Child and Attendant Angel"—Virgin standing and in the fields; IX. "The Descent from the Cross"

—Virgin holding Savior in her arms, St. John kneeling; X. "St. John the Baptist"; XI. "St. Peter"; XII. "St Paul"; XIII. "St. John the Apostle"; XIV. "St. Andrew"; XV. "St. James the Apostle"; XVI. "St. Stephen"; XVII. "St. Lawrence"; XVIII. "St. Vincent"; XIX. "St. Victor"; XX. "St. Anthony of Padua"; XXI. "St. Agatha"; XXII. "St. Barbara"; XXIII. "St. Margaret;" XXIV. "St. Mary Magdalene"; XXV. "St. Anne"; XXVI. "The Annunciation"; XXVII. "The Visitation"; XXVIII. "The Nativity"; XXIX. "Angel appearing to Shepherds"; XXX. "Visit of the Magi"; XXXI. "The Circumcision"; XXXII. "Judgment of Solomon"; XXXIII. "Flight into Egypt"; XXXIV. "Coronation of the Virgin"; XXXV. "The Resurrection"; XXXVI. "Office of the Dead."

This is one of the handsomest missals that have been offered for sale in America for a long time and none have had brighter or more beautifully preserved miniatures than this volume which is one of the gems of the religious manuscripts in the collection.

RELIC OF ST. CHARLES BORROMEO.

153 MS.—ORDINI DELLI FRATELLI COMPAGNIA DI SANTO AMBROZIO ERETTA NELLA CHIESA DI SANTO ROCCHO FUORI DI. P. TICINESE, ALLA TORRACCIA DELL' IMPERATORE. *A sixteenth century manuscript written in Italian on seven leaves* (14 *pages*) *of vellum, with the original signature and seal of* CARDINAL ST. CHARLES BORROMEO. Small 4to (8 inches by 5⅞), morocco extra gilt, edges gilt, with silk ties. SÆC. XVI.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of great and precious value, with the original signature and armorial archiepiscopal seal of this great saint of the Catholic Church. It is dated—"In Palatio nostro archiepiscopali. Mlni (Milan) die 16 Mensis, Aprilis MDLXXIJ." Then follows the signature in a bold hand —"Carlis Borromeus archieps." Below is the quartered seal of arms of the Saint—"First and fourth, the six balls of the de Medici; second and third, six quarterings; over all a shield of maintenance." The whole is surmounted by a Cardinal's hat and surrounded by a legend. The signature is attested by—"Jo. Petrus Scottus notarius." There are nine blank leaves of vellum to the volume which is "the Regulations of the Confraternity of St. Ambrose attached to the Church of Santo Roccho of Milan." The sixteenth century binding is a mass of gold on both sides. In the centre is a three-quarter portrait of St. Carlo Borromeo with nimbus in front of a crucifix. He is depicted previous to canonization, as below this stamped portrait is the inscription—"B. C. Borromeo."

The holy St. Carlo Borromeo, an Italian cardinal, who was illustrious for his virtue and piety, was born at Arona in 1538. He was a nephew of Pope Pius IV., by whom he was made a Cardinal and Archbishop of Milan in 1560. He devoted himself to reforming the morals of the clergy and providing charitable institutions for the poor. During the prevalence of the plague at Milan in 1576, he gave his personal attendance to the sick at the risk of his life and spent all he possessed in administering to their wants. He died in 1584 reverenced as a saint and martyr. He was canonized in 1610 by Pope Paul V. He was the author of several theological works and an exposition of the doctrines of the Catholic church, entitled "Catechismus Tridentinus," or the Catechism of the Council of Trent.

His uncle Pius the IV. was born at Milan in 1499 and was a member of the great house of de Medici, whose arms appear on the above described shield.



[Biscia of Milan.]

STATUTES AND CONFIRMATIONS OF A MILANESE GUILD, FOR NEARLY TWO HUNDRED YEARS—WITH THE ORIGINAL DEED GRANTED BY FRANCIS SFORZA, DUKE OF MILAN.

154 **MS.** STATUTI DE CALZOVAJ, PIANELLARJ, E ZOCCHOVAVI DELL ANNO 1461 DELL EL' ANNO 1619, *consisting of thirty leaves* (60 *pages*) *of vellum, two leaves* (4 *pages*) *of paper and large folded chart, illuminated,* 4to (9¾ inches by 7½), old stamped leather on wooden boards. SÆC. XV–XVII.

Unique original collection and series of manuscripts, being the original "Statutes of the Milanese Guild of Shoemakers and Leather-workers." The first document, measuring over eighteen inches by twelve, is the original confirmation of the Statutes by Francis Sforza, Duke of Milan. This is a handsomely illuminated piece of work, full of the devices and armorials of the Sforzas. Between the letters "F. S.", handsomely illuminated, is a quartered shield surmounted by a ducal crown. In the first and fourth quarterings is—"or, a crowned eagle sable"; in the second and third is "the biscia of Milan," of which a cut will be found above this number. In a large initial "F," nearly five inches tall, the "biscia" (or serpent swallowing child) is repeated, and above it is "a three-quarter griffin, with the head of an old man and holding a ring." There are other devices, notably that of a white greyhound tied to a pomegranate tree, with a hand issuing from the clouds. The first line of this deed is beautifully illuminated, and reads "Franciscv's Sfortia vice comes dvx Mediolani et Papie Anglirie Comes et Cremone Dominus." This warrant is dated November 3, 1461, eleven years after Francis Sforza was elevated to the Dukedom of Milan, and five years before his death. This is followed by a two-page copy of the document just referred to. Then there are five pages, written in red, of "Index to the Statutes." Then follow the Statutes, thirty two pages of vellum written in black and red, with initials and pen scroll work. These are dated the 22d of November, 1461. They commence with a very handsome Renaissance "C" of Italian style. Above is a ducal crown. Other confirmations of the Statutes follow. The first of these is that of Phillip II. of Spain, Duke of Milan, on August 6, 1562. It has the seal of the Dukedom affixed. Following some blank leaves is a copy of a document dated December 15, 1562. The next deed is one written on three pages of vellum, and is the confirmation

of Philip III. of Spain, Duke of Milan, on December 2, 1606. Below the official seal of the Duchy of Milan is the signature of "Jo. Baptista dell Aqua." The last confirmation is dated 1619. The ends, which are of vellum, are of a yet older MS.

This is one of the most interesting numbers in the collection, and being the Statutes and Confirmations of a medieval guild or trades union should commend itself to all those who are interested not only in the secret societies of the past but in the great living questions of the day, that of the industrial and economical revolution of society now going on around us. It is an evidence coming to us from the past, and proves that there is nothing new under the sun. not even an assembly or union of workingmen, or syndicate of capitalists.

ORIGINAL EIGHTEENTH CENTURY MANUSCRIPT ON THE CORRECTION OF THE CALENDAR.

155 MS. IDEA CRONOGRAFICA Sopra la Correzione del calendar io Romano Esposta da Don PIERRO VECCHIA Sacerdore Venero e Dedicata alla Santita del Regnanre Sommo Pontefice CLEMENTE XIII, MDCCLIX. *Consisting of two hundred and fifty-five leaves* (510 *pages*) *written in red and black, with two drawings of the Eastern and Western hemispheres, numerous astronomical calendars and the coat of arms of* Clement XIII. *on the title-page.* Thick folio, red morocco. Sæc. XVIII.

Original vellum manuscript of the Eighteenth century, and written in Italian. This unpublished manuscript was dedicated to Pope Clement XIII., and was presented to that pontiff, who in 1762 condemned Rousseau's "Emile" as heretical, and who was deprived of Avignon and Benevento by the Kings of France and Naples. The volume is full of important information not only relating to the calendar, but to astronomy. It is rich in calculations of the highest scientific importance and which can probably be found nowhere else. The author corroborates his deductions by numerous notes to which are added many in the handwriting of the Marquis Carlo Trivulzio.

MAGNIFICENT VELLUM MANUSCRIPT ON THE ARTHURIAN LEGENDS OF THE ROUND TABLE—WITH ONE HUNDRED AND FORTY-EIGHT MINIATURES, ILLUMINATED IN METALS AND COLORS.

156 MS.—LES NOMS ARMES ET BLASONS DE CHEUALLIERS ET COPAIGNOS—DE LA TABLE ROND AU TEMPS QUE ILZIURENT LA QUESTE DE SAINCT GRAAL A CAMELOTH LE 10 DE LA PENTHECOUSTE. *A splendid Fifteenth century manuscript written in black and red Gothic text on a hundred and fifty-nine leaves* (318 *pages*), *with five blank leaves of vellum, and superbly illuminated in metals and colors, with* 148 *coats of arms and devices in their proper heraldic tinctures, with one hundred and sixty-six large illuminated capitals and some smaller ones.* Thick 4to, (10¾ inches by 7⅝), handsomely bound in crushed maroon levant morocco,

rounded corners, leather hinges, gilt edges, and in leather lined drop case. SÆC. XV.

UNIQUE ORIGINAL AND GRAND HERALDIC MANUSCRIPT on vellum, written in old French, in bold Gothic text. On the thirty-eighth folio is a second title commencing: "C'est la seconde Partie de la Deuise des Mœurs et codicios. des Chlrs de la Table Rode."

This glorious Fifteenth century manuscript is one of the richest ancient heraldic manuscripts extant. The blazon is here given of all the knights of King Arthur's court, many of whom were not mere legendary personages, but from whom some of the most distingushed British families yet claim descent. Nothing in the shape of armorial emblazonment of such quantity and quality has ever been offered for sale in the United States. There are nearly one hundred and fifty of these most carefully executed shields, crests, supporters, and mottos which are delineated in a most spirited manner in colors and metals. They include the arms of Sir Lancelot, Sir Galahad, and all those other lords and knights whom we find described in English in the pages of Sir Thomas Mallory, first printed by Caxton in 1485, and made popular to us in these days by the genius of Alfred Tennyson. As a manuscript, the volume has great merit, with its broad margins and bold script. A few leaves are mended most carefully by the original illuminator, where the skin was cut slightly through the chase. Some pages are spotted and two leaves are slightly holed. On the first and last pages is the library stamp of the "Bibliotheque Publique de Dinan." Later on it belonged to the Baron Seielliere who had it handsomely rebound.

This manuscript consists of more than a mere heraldic codex. The history and exploits of the Chevaliers are given at length. It is the original French text of one of the romances from which Sir Thomas Mallory compiled his celebrated "Morte d'Arthur," which Sir Walter Scott entitled—"the best prose romance the language can boast." The first literary work of the Trouvères is the versified romance of the fabulous history—"of the early kings of England, beginning with Brutus, the grandson of Æneas, who, after passing many enchanted isles, at length establishes himself in England, where he finds King Arthur, the chivalric institution of the Round Table, and the enchanter, Merlin, one of the most popular personages of the Middle Ages. Out of this legend arose some of the boldest creations of the human fancy. The word romance, now synonymous with fictitious composition, originally meant only a work in the modern dialect, as distinguished from the scholastic Latin; there is little doubt that these tales were originally believed to be strictly true. One of the first romances of chivalry was 'Tristam de Leonois,' written in 1190. This was soon followed by that of the 'San Graal' and 'Lancelot.'" Mrs. Anne C. Lynch Botta, from whom we have just quoted, writes further in her "Universal Literature":

"A poetess known as Marie of France made copious use of British materials and addressed herself to a king supposed to have been Henry VI. Her twelve lays which celebrate the marvels of the Round Table, are among the most beautiful relics of the Middle Ages, and were freely used by Chaucer and other English poets. The romances are, many of them, in parts at least, delightfully imaginative, spirited or pathetic, and their history is important as illustrating mediæval manners and customs, and for their connection with early English literature. Among the oldest of these romances is 'Havelok,' relating to the early Norse settlement in England, the 'Gest of King Horn,' and 'Guy of Warwick.' But of all the French romances, the most interesting by far are those that celebrate the glory and fall of 'King Arthur and the Knights of the Round Table.' The order in which they were composed seems to have been the same with that of the events narrated. First, comes the romance of the 'Saint Graal,' relating the history of this sacred relic which was carried by Joseph of Arithmea, or his descendants, into Britain, where it vanished for ages from the eyes of sinful men. Second, the romance of 'Merlin,' which derives its name from the fiend-born prophet and magician, celebrates the birth

and exploits of Arthur, and the gathering around him of the 'Knights of the Round Table.' The historic origin of this story is from Geoffrey of Monmouth, though it is disguised by its supernatural and chivalrous features. In the third romance, that of Lancelot, the hero nourished by the Lady of the Lake in her fairy realm beneath the waters, grows up the bravest champion of chivalry, admired for all his virtues, although guilty of treachery to Arthur, and from his guilt is to ensue the destruction of the land. Fourth, the 'Quest of the Saint Graal,' relates the solitary wanderings of the knights in this search, and how the adventure is at length achieved by Sir Gallahad, who, while the vision passes before him, prays that he may no longer live, and is immediately taken away from a world of calamity and sin. Fifth, the 'Mort Artus,' or the 'Death of Arthur,' winds up with supernatural horrors, the tale into which the fall of the ancient Britons had been transformed. Arthur, wounded and dying, is carried by the fairy of the lake to the enchanted Isle of Avalon, there to dream away the ages that must elapse before his return to reign over the perfected world of chivalry. Sixth, the 'Adventures of Tristam,' or Tristan, is a repetition of those which had been attributed to Launcelot of the Lake. These six romances of the British cycle, the originals of all others, were written in the latter half of the twelfth century for the English Court and nobles, some of them at the suggestion of King Henry II. Although composed in French, the authors were Englishmen, and from these prose romances, the poets of France constructed many metrical romances, which in the Fifteenth century, reappeared as English metrical romances."

All authorities unite in accepting the fact that the source of these British legends, which were as popular on the Continent of Europe as in England, were derived from the lays of the Welsh bards. They are supposed to have been sung by them as early as the sixth and seventh centuries, although no Arthurian manuscript is extant of older date than the twelfth century. Nennius, and the so-called Armoric collections of Walter, Archdeacon of Oxford, first narrates the marvellous and supernatural elements which enter into later accounts of the Round Table and its sworn Knights. Geoffrey of Monmouth professed to translate the last named, and his work apparently gave birth to a multitude of fiction which came to be considered as quasi historical traditions. From these, exaggerated by each succeeding age, and recast by each narrator, sprang the famous metrical romances of the twelfth and thirteenth centuries, first in French and afterwards in English, from which modern notions of Arthur are derived. In these his habitual residence is at Caerleon, on the Usk, in Wales, where, with his beautiful wife, Guinevere, he lives in splendid state, surrounded by hundreds of knights and beautiful ladies, who serve as patterns of valor, breeding, and grace to all the world. Twelve knights, the bravest of the throng, form the centre of this retinue, and sit with the king at a round table, the "Knights of the Round Table." From the court of King Arthur, knights go forth to all countries in search of adventure—to protect women, chastise oppressors, liberate the enchanted, enchain giants and malicious dwarfs, is their knightly mission.

157 MS.—Dieci Meditazioni Familiari Sopra la Vita e Miracoli del Glorioso Patriarca S. BENEDETTO. Per celebrare con frutto La Santa Novena o pure i Dieci Martedi al Medemo Per proprio uso della SIGNORA D. VINCENZA MORRA ed alla stessa dedicata D.D.A.M.D.R. Nell' Anno 1734. Minimo ($5\frac{1}{2}$ inches by $4\frac{7}{8}$), old calf, gilt. Sæc. XVIII.

Unique original manuscript of ninety-six pages. These Benedictine meditations are stamped on the side with a ducal crown supported by two angels. Beneath these is a shield charged with two crossed swords and three five-pointed stars.

ROYAL AND MAGNIFICENT HOURS OF THE BLESSED VIRGIN—WITH FIFTY-THREE MINIATURES AND FORTY-SEVEN BORDERS BEAUTIFULLY PAINTED AND ILLUMINATED FOR A MEMBER OF THE REGAL HOUSE OF FRANCE.

158 **MS.**—HORÆ BEATÆ MARIÆ VIRGINIS CUM CALENDARIO. *A sumptuous manuscript, written in black and red Gothic script on vellum with broad margins, with fifteen full-page miniatures with very broad borders and illuminated capitals underneath, thirty-eight smaller miniatures with broad borders and numerous illuminated capitals and finials in gold and colors.* 4to (8§ inches by 6), bound in blue velvet, red silk watered ends, gilt edges.

SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT ON VELLUM of very fine quality, with broad margins and probably executed for one of the royal family of France, as in one of the beautifully painted borders are introduced golden fleurs-de-lys on a blue ground. It subsequently belonged to "Ant. Moriau Procureur et Avocat du Roi et de la Ville." His heraldic "ex libris" is on the first and last pages of the manuscript. This very choice and desirable specimen, which is beautifully painted and illuminated in the style of Anne de Bretagne, has the calendar complete, the saints' names, etc., being given in old French.

The rich beauty of the coloring has a freshness and clearness only to be seen in the finest royal or princely manuscripts. The exquisite ornamentations in the borders, which number over fifty, are the work of a French artist. They represent flowers, fruits, birds, including peacock, blackbird, swan, duck, etc.; various quadrupeds, such as monkeys, etc.; insects, etc.

The fifty-three miniatures are quaintly conceived and exhibit the careful artistic technique of a master of the brush in the shading, landscapes and physiognomical characteristics, in the details of the various paintings, which are:—I. "St. John at Patmos"; II. "St. Luke"; III. "St. Matthew"; IV. "St. Mark"; V. "The Arrest of Christ"—very curious, Judas is kissing the cheek of the Savior and St. Peter has just cut off the ear of the high priest's servant, the soldiers are in medieval red and gold armor and are armed with pikes, in their midst is a flaming cresset—the officer in command of the Roman troops is turbaned, Jerusalem is seen in the distance; VI. "The Annunciation"—in the border to this painting are a parrot, a butterfly and a zany in parti-colored robe and fool's cap; VII. "The Visitation"—church in the background, squirrel eating strawberry in border; VIII. "The Crucifixion"—Jerusalem in distance, St. John and Virgin on one side, high priest with sceptre holding fleur-de-lys and soldiers—Merman holding sword in one hand, decapitated head in other, cock eating strawberry in border; IX. "Descent of the Holy Ghost"—Virgin surrounded by apostles, some seated under portico of Gothic building—grasshopper, butterfly and marigolds in borders; X. "The Nativity"—with diamond-shaped fleurs-de-lys, bird and flower border; XI. "Angel appearing to Shepherds"—Shepherd with pipes in border; XII. "Coronation of the Virgin"—who is kneeling before the Trinity; XIII. "Visit of the three Kings"—bat, blackbird, etc., in border; XIV. "Presentation in the Temple"—high priest with papal tiara—in border monkey with red hood, etc.; XV. "Flight into Egypt"—cat, snail, etc., in border; XVI. "The Immaculate Conception"—extremely curious—the Virgin is kneeling in the middle of an island around which are snake-shaped legends, sun, moon, castle, fountain, etc., are on the island—Peacock and monster, half-snail, half-boy, holding mirror are in the border; XVII. "David before the Lord"; XVIII. "Raising of Lazarus"—Swan and miniature of death and woman in margin—Skull within initial let-

ter; XIX. "The Trinity"; XX. "Christ holding Orb"; XXI. "The Holy Ghost"; XXII. "St. Veronica, with Veil"; XXIII. "Madonna and Child"; XXIV. "Virgin holding Dead Savior"; XXV. "St. Michael"; XXVI. "St. John the Baptist"; XXVII. "St. John the Evangelist"; XXVIII. "Saints Peter and Paul"; XXIX. "St. James"; XXX. "St. Stephen"; XXXI. "St. Lawrence"; XXXII. "St. Christopher and Infant Savior"; XXXIII. "St. Sebastian"; XXXIV. "St. Adrian"; XXXV. "St. Roche"; XXXVI. "St. Hubert"; XXXVII. "St. Benedict"; XXXVIII. "St. Nicholas"; XXXIX. "St. Claude"; XL. "St. Anthony"; XLI. "St. Martin"; XLII. "St. Prejectu"; XLIII. "St. Anne"; XLIV. "Mary Magdalene"—In border a green parrot; XLV. "St. Catherine"; XLVI. "St. Margaret"; XLVII. "St. Barbara"; XLVIII. "St. Apollonia"; L. "St. Gregory"; LI. "The Annunciation"; LII. "The Flagellation of Christ"; LIII. "St. Barbara"—very curious—this shows Dioscurus beheading his daughter—St. Barbara beheaded—the saint between two angels in heaven—her father going into and also tortured in hell—in the border there is a duck.

FIFTEENTH CENTURY FLEMISH HOURS WITH MINIATURES.

159 MS.—HORÆ BEATÆ MARIÆ VIRGINIS. *Consisting of one hundred and thirty-seven leaves* (274 *pages*) *of black and red Gothic script in old Dutch, with four illuminated page miniatures in borders, six illuminated capitals with page borders, twenty-eight capitals with border on one side of the page and many colored capitals in text.* Small 4to (6⅝ inches by 4½), mottled calf, gilt. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of Fifteenth century origin. The page borders and miniatures are of floriated Gothic conventional work, heightened with gold. The miniatures are very quaint. They represent: I. "The Annunciation"—angel with Psaltery and two men with caps of maintenance in border; II. "The Resurrection"; III. "Descent of the Holy Ghost"; IV. "The Crucifixion."

GRAND ILLUMINATED LATIN BREVIARY IN TWO VOLUMES.

160 MS.—BREVIARIUM MONASTICUM CUM CALENDARIO. *A grand manuscript on vellum, written in red, blue and black in Gothic script of large size, with full page miniatures, many large illuminated capitals and hundreds of smaller capitals, mostly illuminated in gold and colors.* 2 vols, thick 4to (10⅛ inches by 7¼), old mottled sheep, red edges. SÆC. XIV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT in Latin and of English origin. As the manuscript is in two volumes, they will be described separately. Each of them includes two parts separately paginated. The first volume contains 507 leaves (1014 pages) of Gothic script on vellum, numbered in Roman letters, with two columns to the page, and written in red and black. There are fifteen blank

pages. A very curious page miniature, measuring five and a half inches by eight and a half inches, will be found at the centre of the volume. It is divided into three sections, the first of which is surmounted by some castellated buildings; the Savior with nimbus and orb, half figure, is represented in the clouds in the attitude of blessing; the background is red and gold chequer work, in the centre of each red square being a white dot. The second division gives us three figures holding legend scrolls. They are habited in Fourteenth century costume; two have crowns on their heads. The background to this division is a heavy plate of gold. The lower section of the painting represents the Savior with the stigmata on His hands and feet. He is in the attitude of benediction. Two fingers of one hand are upraised and in the other hand he holds a staff, on the top of which is a large Maltese cross. He faces a curious delineation of the mouth of hell representing the head of an animal with fiery eyes and mane, in whose wide open mouth are standing five or six stark naked souls, and who cannot escape, owing to the cross bars which hold them prisoners. The diapering on the background is lozenge shaped—gold and white fleur-de-lys on a blue ground constituting this very handsome division of the painting, the margins of which are decorated on three sides with red, blue, white and gold ornamentation and floriation.

There are also six large miniatures within capitals that have full page borders. These are—I. "King David," with golden background, all within large letter "B," illuminated border of birds and floriation around the text; II. "The Savior," red and gold mosaic background within letter "D," and in borders parrot, greyhound hunting hare, etc.; III. "King David Kneeling," Christ is appearing to him, gold and colored damascened background, birds and animal in background; IV. "Baptism of Christ"—Jesus nude to the middle in river, above, descent of Holy Ghost, golden background; V. "King David Playing the Bells"—the king seated, in front of him six bells which he is striking with two mallets, golden background; VI. "Christ Enthroned holding Orb," with gold, red, and blue background.

In this volume are three other illuminated letters with gold borders, eight large colored capitals with intricate pen scroll work, 1927 capitals with elaborate pen scroll work of various colors and numerous other smaller initial letters, also very many finials in red and blue On the first page has been drawn a large coat of arms in trick. Facing this is the inserted heraldic book-plate of "R. Dyneley." A few leaves are sewed, two are a little torn at edges, a few are holed slightly, and some are stained somewhat.

The other volume of the Breviary has two parts in one. There are five hundred and fifty-eight leaves (1116 pages) of vellum, with red and black Gothic script. There are eight large illuminated capitals with miniatures and full page borders, and represent—I. "David Playing the Harp"; II. "King David," rabbit and bird in the golden floriated border; III. "The Lord Appearing to David"; IV. "A Knight in full Silver Armor"—over armor is a violet surtout, bearing a shield—"or, a chevron gules between three roses (cinq foils)"; V. "Baptism of Christ"—similar to that in other volume; VI. "David Playing the Bells"; VII. "Five Monks Singing from Lectern on which is an Open Book"—chequered background in gold and colors; VIII. "God the Father and Son"—engraved golden background. The first page has animals within the border, such as the hedgehog, greyhound and rabbits, also greyhound pursuing hare. There are also—a large capital in red and blue with ornate pen work; fifteen capitals illuminated, one with page gold border, and the rest with long border, the side of the page; 2017 capitals in red and blue with floriated scroll work and numerous smaller capitals. A few leaves are sewed a little and some have marginalia.

The date of the execution of this manuscript is given thus—"Versus ad Pascha iinveniendum sive ulla difficultate, Anno dni. MCCCLXXIII.," and it is truly a wondrous specimen, both as to size and execution, but more particularly so when we come to consider it was finished five hundred and fifteen years ago!

RARE FOURTEENTH CENTURY MANUSCRIPT OF ST. BONIFACE, ETC.

161 MS.—ORATIA. PDICABIT. FTRM. ORDIEM. ETC. *Consisting of one hundred and eighty leaves* (360 *pages*), *in medieval script, with some portion of the text rubricated and twenty leaves towards end blank.* 4to (8⅝ inches by 5⅝). Original leather binding on beveled wooden boards, attached to which are four iron links and a ring, probably for the purpose of chaining it to the pulpit. SÆC. XIV.

UNIQUE ORIGINAL MANUSCRIPT divided into five parts, the first of which is an alphabetical arrangement of sermon subjects commencing with "Abstinencia." Then follows a rubricated index, at the end of which is a colophon showing that the work was one of the "opuscula" of the most Excellent Doctor and Cardinal, St. Boniface. This is followed by three other MSS. in different hands, one by Andreas de Portos and the other on the Holy Land. The volume is partially composed of matters for the use of or on the authority of the Benedictine and Franciscan orders. St. Boniface, the Apostle of Germany, was an Englishman. He was made archbishop and primate to all Germany and later on papal legate. He founded the Abbey of Fulda, but is most celebrated on account of the canons he promulgated for the discipline of those churches and bishoprics which he had brought into existence.

SUPERBLY ILLUMINATED FOLIO VELLUM MANUSCRIPT OF THE FIFTEENTH CENTURY, WITH MUSIC.

162 MS.—PREPARATIONES ANTE MISSAM DICENDE SECUNDUM CONSUETUDINEM ROMANE CURIE. *Handsome manuscript, written on eighty-two leaves* (164 *pages*) *of vellum in red and black large Gothic script, with the musical score, seventy-two large illuminated capitals in colors on a golden background, two of these being very large, two hundred and ninety-eight smaller illuminated capitals, numerous finials and ornaments in the text, also in colors heightened with gold.* Large 4to (13⅝ inches by 10), calf. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of the Fifteenth century and office book, being "Preparations before Mass." This was at one time in the library of the Right Hon'ble, William Lord Viscount Charlemount, and his heraldic bookplate is inserted. The vellum is white and of excellent quality, and the numerous lustrously brilliant initial letters and finials throughout are superb examples of the best conventional Gothic illumination. Rarely do we find an "Office Book" finished in the magnificent style of the above chaste decoration. The text is altogether in Latin, and the manuscript is of early English workmanship.

ITALIAN MISSAL OF THE FIFTEENTH CENTURY.

163 MS.—MISSALE ROMANUM, CUM CALENDARIO. *Consisting of one hundred and seventy leaves* (340 *pages*) *of*

fine vellum, with two blank leaves, five large illuminated capitals, sixty-two large capitals in red and blue, very many smaller initial letters—all with very elaborate pen scroll work in red, blue and violet, and numerous still smaller capitals throughout the text in red and blue. 4to (9¼ inches by 7), stamped calf rebacked on the original wooden boards. SÆC. XIV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT. An excellent specimen of the caligraphy of the Fourteenth century and in good preservation. One initial letter has within it the miniature of a "bambino" or infant Jesus in swaddling clothes. The rubrics are in red and the musical notes on three red lines.

There are two columns to the page, a few leaves are slightly discolored and stained. In a few places the rubrications have been blurred and some leaves are wormed. On one of the ends is an inscription dated January 2, 1584, showing that it was presented at Rome on that date to the Dominicans by Master Matteo Aquario.

LATIN MISSAL OF THE FIFTEENTH CENTURY, WITH SEVEN ILLUMINATED MINIATURES AND FLORIATED BORDERS.

164 MS.—MISSALE ROMANUM. *Consisting of eighty leaves (160 pages) of vellum MSS. in red and black Gothic type, with seven page miniatures and floriated borders in gold and colors, thirteen large capitals with page floriated borders, two with half page borders and numerous other illuminated capitals, some with pen work scrolls and red and blue finials.* Small 4to (7⅝ inches by 5⅛), stamped morocco, gilt edges. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of great artistic merit, particularly the conventional Gothic borders and initial letters, many of which are large and brilliant. The handsome miniatures are—I. "St. Christopher and Infant Christ," with gold, silver and red background; II. "The Annunciation," red and gold background; III. "St. Veronica with Veil"; IV. "Betrayal of Christ"; V. "Burial Scene"—three priests, two mourners and coffin with black pall; VI. "The Resurrection"—very curious, two angels holding three naked female souls in a sheet; VII. "St. Jerome"—the Saint, in Cardinal's robes, seated in a chair with hat suspended therefrom. This missal, which is of undoubted English origin, has some marginal and other notes consisting of prayers and hymns in early English. The calendar is imperfect and a few leaves are cut, restored or discolored.

FIFTEENTH CENTURY ANTIPHONARY ON VELLUM, WITH MUSIC.

165 MS.—ANTIPHONARIUM LATINUM. *Consisting of fifty-six leaves (112 pages) of vellum, forty large capitals, with grotesque heads, animals and flowers, also many others smaller, and musical score throughout.* 4to (8¼ inches by 5⅝), crimson plush, gilt edges. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT and most interesting as an early example of musical notation. The grotesque heads are very fantastic. There

are quite a number of manuscript notes and marginalia scattered throughout the volume. Some leaves are sewed, holed or spotted. There are several dates in the volume, among others 1538, 1540 and 1623, also autograph signatures, one being of "Jean Santheran," who was probably one of the early Lords of Mitton in Yorkshire.

MAGNIFICENT EXAMPLE AND CLAUDE BAYARD'S COPY OF A HARDOUIN PRINTED HOURS, WITH MINIATURES AND BORDERS, ILLUMINATED BY HAND IN GOLD AND COLORS.

166 **Illuminated Black Letter.**—HEUERES A LUSAIGE DE ROME TOUT AU LONG SANS RIEN REQUERIR ONT ESTE IPRIMEES. A PARIS PAR GILLES HARDOUYN LIBRAIRE DEMOURAT. AUB OUT DU POT. NRE. DAME DEUAT. SAINCT DENIS DE LA CHARTRE A LENSEIGNE DE LA ROSE DOR POUR GERMAIN HARDOUYN LIBRAIRE DEMOURAT. ETRE. LES DEUX PORTES DU PALAYS A LENSEIGNE SAINCTE MARGUERITE. *Illuminated illustrations and borders.* Small 8vo (7⅜ inches by 4⅝), elegantly bound in red velvet, with beautifully enamelled filigree golden clasps.
Paris, *Hardouyn*, 1518

UNIQUE ILLUMINATED HOURS, printed on vellum by the Hardouyns. This beautiful volume, which is so charmingly illuminated that it has the appearance of one of the finest vellum manuscript Hours, has a magnificent page illumination of the arms of Claude Bayard—"sable and semée of fleur-de-lys, a griffin rampant argent, beaked and clawed or." Around this escutcheon of arms hangs from the branch of a tree a golden and green wreath. On the title are the arms of Claude Bayard impaling those of his wife—"azure, a bend or between two mullets or." Two cherubs support this coat of arms depending from a tree in which another cupid is seated among the branches. Illuminated in gold on an azure ground is the name "Clavde Baiard." The volume subsequently belonged to Louis de Vigier and Rose de Pestils his wife, and afterwards to Jacques de Vigier and Marguerite de Montal his wife. It contains entries of their marriages and births of their children. It is a most desirable specimen both of early printing on vellum and of the illuminator's art.

The richness of the coloring and gilding is remarkable. There are seventy-seven leaves (158 pages) in all, exclusive of two blank leaves. Every page is surrounded by a border illuminated in gold and colors. The first two and the last are on a dark blue or purple ground. There are thirty-one miniatures in all in gold and colors, of which three are full page, six are half page and twenty-two are small, including four at the beginning of calendar, and two of "David and Bathsheba" in a border. There are upwards of thirteen hundred illuminated initial letters. The velvet cover has been placed on the old oak boards, three leaves are restored at the bottom and the upper edge of one is cut.

The miniatures represent—I. "Anatomical and Astrological Figure," between the legs of which kneels a jester; II. III. IV. and V. Emblematic figures of the four quarters of the year; VI. "St John at Patmos"—attended by eagle with ink horn, Madonna and child in glory above; VII. VIII. and IX. "Sts. Matthew, Mark and Luke"—they are writing their gospels; X. "Betrayal of Christ"—Peter cutting off the ear of the high priest's servant, Judas kissing the Savior; XI. "David embracing Bathsheba"—he is escorting her to his palace; XII. "Visit of the Magi"; XIII. "Presentation in the Temple"; XIV. "Coronation of the Virgin"—God the Father is depicted as an old man with white hair; XV. "King David"—attended by two courtiers and with kneeling warrior be-

fore him; XVI. "David with Sceptre"; XVII. "Bathsheba Naked to the Hips"; XVIII. "Job and his Friends"; XIX. "The Trinity"; XX. "The Resurrection"; XXI. "Descent of the Holy Ghost"; XXII. "St. Michael"; XXIII. "St. John, the Baptist"; XXIV. "Sts Peter and Paul"; XXV. "St. Stephen"; XXVI. "St. Sebastian"; XXVII. "St. Nicholas" XXVIII. "St. Anne"; XXIX. "St. Catherine"; XXX. "St. Barbara"; XXXI. "St. Appollonia".

Thomas Frognall Dibdin writes as follows respecting the printers of the above beautiful "Hours":—"The Hardouyns, Gillet and Germain, are among the most ancient and most respectable printers of the period we are about to visit. Their Missals are sometimes enchanting; and their red and black, as well as the texture of their vellum, denote the skill by which they are executed. They were both unquestionably very beautiful printers, and maintained a prodigious traffic in the sale of devotional volumes; their productions being, upon the whole, fully equal to those of Kerver, Pigouchet, or Vostre."

HOURS OF THIELMANN KERVER—PRINTED ON VELLUM WITH ILLUMINATED INITIAL LETTERS AND FINIALS.

167 **Illuminated Black Letter.**—HORAE B. M. VIRGINIS. *Engraved borders and large woodcuts, also initial letters with finials colored by hand.* 8vo ($8\frac{7}{8}$ inches by $5\frac{3}{4}$), antique stamped calf. Paris, *Kerver*, 1506

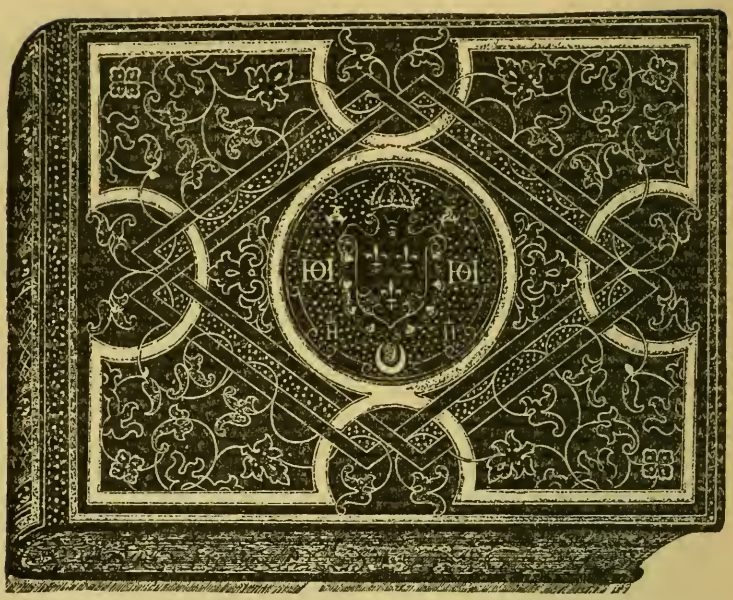
UNIQUE ILLUMINATED BLACK LETTER, PRINTED ON VELLUM, with the calendar in Latin and French and the text in Latin. There are in all seventy one leaves (142 pages) of printed text, also two blank leaves. Every page has a curious engraved, floriated or arabesque border, representing scenes from the Bible or episodes in the lives of the saints. Hardly any two borders are similar. There are nine page illustrations, some having beneath them large capitals illuminated by hand. There are other small cuts in the text and the numerous capitals are illuminated by hand in colors. The finials are in red, blue and gold. Many of the inscriptions under the cuts in the borders are in French. The first and last leaves are lacking. A few pages toward the beginning and the end are stained, and two leaves are otherwise slightly damaged.

The calendar commences with the year 1506 and ends with 1530. Kerver began printing "Hours" at Paris in 1497. In the year 1506 his address was—"Rue Saint Jaques, ad intersignium Craticulæ," where he died in 1522. The "Heures" printed by Kerver are far rarer than those of Vostre and the Hardouyns. He is mostly celebrated for his grotesque borders to his "Hours," which are in that respect infinitely superior to those of Pigouchet, Vostre, Tory, Verard and the other great typographers of France at the time he flourished.

EARLY MANUSCRIPT WITH CHURCH MUSIC—IN ORIGINAL BRASS AND LEATHER BINDING.

168 **MS.**—HYMNI ECCLESIÆ CUM NOTIS MUSICIS. *Consisting of five hundred and forty-four pages of hymns in black and red Gothic text, with music, twenty pages prepared for the score, six large capitals and many smaller ones in red.* 4to ($8\frac{1}{8}$ inches by $5\frac{1}{8}$), bound in the original oak boards covered with stamped leather, brass corners and bosses (back damaged). SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT and an interesting example of Fifteenth century plain song, showing the musical notation and hymnology of the Catholic Church over four hundred years ago.



[Fac-simile of number 169 and reproduced from the illustration of the same in "Bookbindings Ancient and Modern, Edited by Joseph Cundall."]

MAGNIFICENT SPECIMEN OF BINDING EXECUTED FOR HENRY II. OF FRANCE AND A LOVE GIFT TO HIS MISTRESS, DIANA OF POITIERS.

169 **MS.**—CHANSONS ET MOTETTS. *Consisting of three hundred and ninety-six pages, of which the larger portion have the words and score written out in French and Latin, table of contents at beginning, with the composers' names written at the head in various colors, full-page letter "B" executed in blue and olive interlaced scroll work, also eleven large capitals of the same character in black, red, blue, olive and yellow inks, with one hundred and four initials somewhat smaller and many other initials yet smaller*, oblong minimo, measuring ($5\frac{1}{8}$ inches by $7\frac{3}{4}$), superbly bound in the original French binding, richly gold tooled and mosaiced, and gauffered edges, in modern purple velvet, leather lined drop case. Sæc. XVI.

Unique, original, royal and magnificent manuscript in sumptuous binding. This number consists of a volume of a collection of "Chansons and

Motetts," which was arranged for five, six and eight voices in Latin, French, Italian and Dutch, with the music. It is written on paper and was executed for Henry II. of France and Diana of Poitiers.

The date, 1552, is inserted in a large ornamental capital at folio 145.

This volume from the fineness of the design of its binding, and the interest of its original ownership, is one of the most important examples of its kind that has ever occurred for sale. It was purchased at the sale of M. Leopold Double in 1863 for five thousand two hundred and fifty francs, and thus cost its late owner, with "les frais," about twelve hundred and fifty dollars. In addition to its acquired historical interest, the book is of considerable importance in itself in regard to the history of music, on account of its table of contents which gives the names of various French composers of the Sixteenth Century, among whom will be found — Phil. de Wildre, Cresquillon, Ch. Chastelain, Ciprian de Rose and Anthoine Gally.

The heraldic "ex libris" of the celebrated bibliophile, M. Double, will be found on the front inside cover, where are the following MS. notes in his handwriting—"Voir la date de 1552, page 145, p. 97, hymne par Charles VIII., p. 75, 77, 82, 186 Clement Marot. p. 172, Diane a Henri II., p. 187, Francois I."

This marvellously beautiful and original French binding, of a semi-Maioli, semi-Grolier style was doubtless designed for King Henri II. by "Le Petit Bernard." The sides and back are painted and inlaid in colored enamels and leathers mosaiced and gilt. Both the front and back sides are covered with green, floriated, conventional, Gothic ornament, and an intersecting design in black and white, the parallel lines of which are pointillé in the centres. The middle of the fore side has a large heraldic and allegorical design of circular shape, in the centre thereof is a shield of the royal arms of France, above which is a regal crown. Depending from the upper portion of the shield are a collar of "SS" and cockle shells, from which also hangs the jewel of the Order of St. Louis. Amid silver pointille ornamentation are—the mongrams "H. D." interlaced, three silver half moons, a large crescent silver moon, allusive to the chaste goddess Diana, and the king's initial "H" twice repeated. On the back, in the middle of a circle and upon a square scroll, is the word "Bassvs." The back is enameled in black and white and tooled in gilt. The design is lozenge-shaped, chequered, There are, also, four floriated ornaments and running across the entire back. These are in black and gilt. The edges are as fine a specimen of gauffered work as can be found in any collection. It is a floriated and interlaced design, pointille throughout.

The illustration above of this glorious example of binding is fac-similed from plate XI. in Joseph Cundall's "Bookbindings, Ancient and Modern." It is there styled—"Recueils de Chansons et Motetts, with the Arms and Monograms of Henri II. and Diana of Poitiers. Binding of the Middle of the XVI. Century," and is presented in that authority as a representative example of a Diane de Poitiers reliure. The eminent bibliopegist, Cundall, writes: "Diana of Poitiers, the mistress of Henri II. of France, devoted much attention to the binding of her books; perhaps those executed for her are the finest specimens ever produced; probably they were designed by 'Le Petit Bernard' (Bernhard Salomon of Lyons) who also made drawings for her jewels. They were usually engraved with a bow and crescent, sometimes with an arrow rising from a tomb with the motto 'Sola vivit in illo.' On the love offerings from the king an 'H' is worked in with a crown and fleur-de-lis. The practice of inscribing mottoes on books was very usual. There is a beautiful book mentioned in Dibdin's 'Decameron,' which was published by Aldus. It is bound in fine Italian olive binding with the device of a serpent entwining a ring and a motto 'Scilicet es superis labor est,' On many of Henry's own books are stamped and interwoven the initials 'H' and 'D,' of his own and mistress's names, with crescents, bows, quivers, and other symbols of the chase, appropriated to a lady bearing the name of Diana. (Many of the ornaments on the pottery of Oiron known as Faience de Henri II. were evidently stamped with bookbinder's tools.) On some of his books the 'H' is interwoven with a 'C,' and in this case, the latter nitial is that of his wife, Catherine de Medicis. There are few bindings of the

early part of Henry's reign which have his medallion in the centre. This stamps them, in all probability, of Italian work. The marks upon books form a subject of some difficulty. Even those who are well versed in heraldry, will, if they are not also versed in bibliography, make great mistakes in deciphering them. Some writers still maintain that the 'D' spoken of above, on the books of Henry II., as representing 'Diana,' is really meant for two 'Cs,' representing 'Catherine.' . . .

"Diana possessed a splendid library at the Chateau of Anet. At her death it was preserved, its treasures, however, being unknown. In 1723, when the Princess de Condé, to whom Anet belonged, died, the books were put up to auction. Their description attracted amateurs, amongst others, Monsieur de Sardieres, son of Madame Guyon. He bought several volumes at this sale, as was seen in 1759, when, after his death, his books were sold. In the catalogue the librarian, Barrois, did not forget to mention which volumes came from Anet. We find from his catalogue that many of the magnificent books which Henry II. had inherited from his predecessors he gave to Diana. Amongst others, she thus became possessed of the 'Bible Ystoriaux,' of Guyart des Moulins, presented to King John, and upon the fly-leaf of which was written, 'A moi Jehan roy.' This valuable book passed to the library of the Duc de Berry, and was thence restored to the royal library, until Henry II. gave it to Diana of Poitiers. She also possessed the beautiful manuscript on vellum containing the first four decades of 'Titus Livius,' translated by Pierre Bercheux, prior of St. Eloi, Paris, the binding of which is somewhat eccentric. In the centre of the boards is placed the scutcheon of Charles de Bourbon in bronze relief, and his monogram, also in bronze, at the eight corners, the book having first belonged to him. In 1555, Denis Sauvage, Seigneur du Parq, published two folio volumes at Lyons, being a translation of the 'Histories of Paolo Jovio.' He had a copy bound for the king, with his bust engraved in gold on a medallion at each corner, with 'Ex voto publico, 1552,' placed round each. This book passed at once into the possession of Diana of Poitiers at Anet, where M. de Sardieres discovered and bought it. In M. Cigongne's library there is a Psalter stamped with Diana's arms, and having chased and gilt edges. Books of the most varied description were to be found at Anet; side by side, for instance, are copies of 'Saint Basil' and 'Saint Epiphanius,' bound in lemon morocco, with Diana's arms, silver clasps and knobs, and profane works such as three collections of 'Chansons et Motetts.' (See illustration.)"

Diane de Poitiers made use of other emblems than those tooled on this historic volume. Mrs. Bury Pallisser says, that in memory of her deceased husband, the amorous Diane—"bore an arrow entwined with green branches, and issuing from a tomb, upon which lay a cross. Motto, 'Sola vivit in illo,' 'She lives only in him,' expressive of the constancy of her love; but Paradin gives the motto a higher signification, rendering it, 'Alone on that she lives,' *i. e.*, in the hope of a glorious resurrection. On the walls of the chateau of Anet was the device of an arrow, with the motto, 'Consequitur modcunque petit.' 'She attains whatever she seeks.' There is a medal of Diane having on the obverse, her bust, and on the reverse, she is represented trampling Cupid under her feet, with the motto, 'Omnium victorem vici,' 'I have conquered the conqueror of all.'"

Diana of Poitiers was born in 1499 and became a widow in 1531. Not long after she gained the affection of the second son of Francis the First, who in 1547 ascended the throne as Henry II. The above volume was therefore given to her five years after her lover became a king and made her Duchesse of Valentinois and granted to her the Comté de Valentinois in Dauphiny for life. Diana obtained a complete ascendancy over the king, who allowed her to exercise royal power and to control even the foreign policy of his government. De Thou, in his "Historia Sui Temporis," attributes to her all the misfortunes of Henry's reign, and the persecutions of the Huguenots. By her grace and talents, she retained her influence over her lover until his tragic death in 1559.

Diana died seven years afterwards, in 1566. One of the best accounts of her will be found in the "Femmes Gallantes" of Brantome, a proper place for a woman who only obtained a niche in history through her amours.

REPOUSSE SILVER BINDING OF IMPERIAL ORIGIN.

170 MISSAL COVER MADE OF SOLID SILVER. Minimo ($3\frac{1}{8}$ inches by $4\frac{1}{2}$, the back two inches wide). SÆC. XVI.

UNIQUE. This solid silver binding once covered, doubtless, a missal of the Sixteenth century. It is not only an admirable specimen of ancient repoussé work, but of the engraver's art. It weighs six ounces. The design is principally floriated Gothic. The front and back are decorated with strawberries, flowers and foliage. On the centre of one side is a design, two inches in diameter, of "an imperial eagle displayed," above which is a crown. On the other are "two extended hands," which are below another crown. The back is floriated, and has a border representing jewels. The clasp is pierced and chased. The inside rims are so arranged that the book, with an ordinary binding of no great thickness, could be easily slipped into this beautiful piece of silver work.

CURIOUS SIXTEENTH CENTURY AUTOGRAPH ALBUM CONTAINING ORIGINAL MANUSCRIPTS AND SIGNATURES OF LUTHER, MELANCTHON AND OTHER PERSONAGES.

171 MS.—HEYSIORUM ALBUM AMICORUM. An Extraordinary Collection of Autograph Signatures and Sentences written during the years from 1540 to 1640, for JOHN MICHAEL HEYSE (or HEUSE), and for his two Sons JOHN FREDERIC and JOHN CHARLES HEYSE, by their Friends and Acquaintances (amongst which will be found Pages written by DR. MARTIN LUTHER, PHILIP MELANCTHON, and other Persons eminent in Literature). *Ornamented with very curious paintings* (*including at folio* 47 *a* DANCE OF DEATH), *and numerous coats of arms, richly emblazoned in their proper heraldic tinctures.* Small 4to ($7\frac{3}{4}$ inches by $5\frac{3}{8}$), magnificently bound in contemporary Grolieresque binding of morocco, richly gilt and gold tooled, edges gilt. SÆC. XVI. et XVII.

UNIQUE AND MOST REMARKABLE COLLECTION of autograph signatures and original manuscripts.

The binding is a magnificent piece of work, and it is tooled in the best style à la Grolier. It is paneled on the sides. Around the outer borders is an inch of conventional Gothic floriation. The tooling in the centre panel on both sides, which have an oval in the middle of each, is—"semée of fleurs-de-lys." From two grotesque heads spring the usual tooling so familiar to students of bibliopegy as being of the Grolier and Maioli "genres" of interlaced decoration. Between the outer border and inner panel are the initials "I. M. H. A., 1557," and "I. F. H. A., 1589"—and which stand for the dates of ownership of J. M. Heyse and his son J. F. Heyse. Between the five bands on the back is golden tooling of Grolieresque design.

There are five hundred and fifty-five pages in all of this extraordinary collection, sixty full-page paintings, ninety-one painted coats of arms, independent of those just named and including a full-length picture of a lady holding a heraldic emblazonment, two inserted portraits of Luther and Melancthon, and a sixteenth century armorial book-plate.

To describe the contents of this truly important album in order to do full justice to them, would take many pages, to say nothing of the most curious

drawings and autographs contained therein. An inspection of the volume is therefore recommended, which must be seen to be fully appreciated.

At the beginning are the arms of Heyse, as confirmed by Charles V. in 1541 and 1560. On Folio I. Autograph Motto and Signature of Joachim Sigismund, Margrave of Brandenburg, Duke of Prussia, etc., dated 1620. 2. Motto and Signature of George William, Margrave of Brandenburg, Duke of Prussia, etc. 6. Sentences in Greek and German by P. Latomus, 1599, having on the reverse a drawing of Shooting Deer, with autograph of J. Reuscher, 1561.

The volume contains numerous other colored drawings, including "Daniel in the Lion's Den"; "The Good Samaritan"; "Lot and his Daughters"; "Judgment of Paris"; "Sleeping Venus"; "The Three Graces"; "The Parable of the Prodigal Son," in four compartments; "Judgment of Solomon"; "Joseph and Mrs. Potiphar"; a very curious "Dance of Death" (commencing with the Pope and ending with the Fool, each led by a Skeleton, whilst Death in a Cardinal's Hat is beating the Drum); "Rape by Tarquin of Lucretia"; David and Bathsheba"; "Tell Shooting at the Apple"; etc., etc., besides the numerous paintings of the various coats of arms, which render it most important to the heraldic collector.

Amongst the many valuable autographs attention must be called to the following :—

Martin Luther, with a long quotation from I. Cor. vi., dated Martii, 1546 (with engraved portrait); Philippus Melancthon, 18 Martii, 1556 (with engraved portrait); Joannes Seggerus Eques, Austriacus, 1558; Joannes Piscator; A. Welser; A. Ebner, 1563; A. Rhenanus, 1566; J. Mosbach; J. Wachter; M. Lochner; C. Schramm; L. Glasser; J. Rediger; Otto ab Höuell; D. Schram; Joan Sturmius, 1570 (the friend of Roger Ascham); S. Kefelius; Paul Melissus, 1599 (the poet); J. Heresbach; R. Hake; G. Liebler; A. Coppichius (a Latin poem of five pages); D. Tossanus, 1599; Q. Reuter, 1599; L. Esthius, 1599; P. Denaisius (author of "Jus Camerale," etc.); J. Kirkpatrik; D. Pareus and J. Pareus (his son); M. P. Beuther; N. Dobbin; P. Tossanus; J. W. Rausch Exul, 1636; C. Schoppius; Pauli Theodori (Israelite, in Hebrew); M. Masius; J. Eberhard; J. Gæddæus; P. Curterius; L. von Ortenberg; J. Bouillet; C. Gobelius; J. J. Hermann, 1602; J. Cisnerus; J. Wigandus; L. Hazelius; N. Faber; D. Kügler; C. Gebhardi, 1594 (Epicedia on the Death of J. M. Heysius, 10 pages); C. Peucerus, 1599, son-in-law of Melancthon; J. Fabricius, 1599; G. Wittich; J. Schoppius; C. Berner; D. Herold; J. N. Chytræus; Ab. Scultetus, 1599, and numerous others.

PAPAL BULLS, WITH LEADEN SEALS AFFIXED, OF CLEMENT IX. AND INNOCENT XII.

172 **MS.**—TWO PAPAL BULLS ISSUED BY CLEMENT IX. AND INNOCENT XII. AND DATED RESPECTIVELY "November 4, 1668," and "November 9, 1692." *On vellum, with numerous signatures of cardinals and other officials of the courts of the pontiffs.* SÆC. XVII.

UNIQUE ORIGINAL MANUSCRIPTS of the Seventeenth century and both with pontifical leaden seals attached, the inscription on one of which is "Clemens Papa IX." On the verso are the heads of Sts. Peter and Paul between a cross. The seal on the other bull has the same heads but the inscription reads "Innocentivs Papa XII." The bull of Clement IX. is addressed to "Joanni Baptisti Archiepo Clandioplotani," and relates to a monastery of the Cistercian Order, dedicated to the "Blessed Mary de Aqua Bella."

The bull of Innocent XII., of which two copies in Latin and one in English accompany it, commences:—

"Innocent the Bishop, Servant of the Servants of God, to (our) beloved son Offali Unlio Firezini, Bishop of Venice, Health and Apostolical Benediction. A petition presented recently to us, on the part of (our) beloved son Jacobus

Moysan, laic and (our) beloved daughter in Christ Catharina Cadoret, Venetian woman, contained (the statement) that they—knowing for the rest that they were mutually related or connected in the second and third degrees of consanguinity or affinity deriving from a common stock, but not indeed purposely committing sin that this, by the incurment of crime, should be a cause to render us and the Holy See more easily disposed to mercy and forgiveness towards them—have lived together, without, however, any copulation of the flesh resulting between them. And, nevertheless, a false suspicion has arisen that they had carnally known each other. Since also, as the same petition added, unless matrimony be contracted between them, the said Catharina would remain defamed and unwedded, and grave scandals might probably arise therefrom, the aforesaid persons desire to be mutually joined in marriage; but, as an impediment exists, such their desire in this matter cannot be carried out by them without the dispensation of the Apostolic See: Wherefore the same persons have caused us to be humbly supplicated in order that we might condescend opportunely to provide for them in the premises, out of our apostolic benignity. We therefore, absolving and holding absolved the same persons from whatsoever of excommunication, suspension and interdict, and other ecclesiastical sentences, censures and penalties, etc., etc.

"Dated at Rome, at Santa Maria Maggiore in the year of the Incarnation of our Lord 1692, ninth of November of our Pontificate, the second year."

The two bulls are enclosed in a contemporaneous wooden box covered with leather.

EARLY SEVENTEENTH CENTURY ENGLISH MANUSCRIPT.

173 **MS.**—LIFE OF EDWARD II. (in verse), etc *Consisting of two hundred and ninety pages of manuscript in English and sixty-eight blank pages.* Small 4to ($7\frac{1}{2}$ inches by $5\frac{7}{8}$), old calf. With Grolieresque design stamped in gold on the sides. SÆC. XVII.

ORIGINAL MANUSCRIPT written at the beginning of the Seventeenth century. This interesting collection consists of some fifteen different manuscripts, mostly in the same hand, and which are as follows:—

I. "Life of Edward II." in verse, an unpublished poem of five hundred and eighty-one verses; II. "Treasurer Burleigh to his Son"; III. "On Sir Walter Rawleigh"; IV. "Dr. Dun vpon the Death of ye Duke of Lenox"; V. Sonnet, "Passions are likened best to floods and streames"; VI. Another "Sonnet," dated 1615; VII., VIII. and IX. Various "Poems," one signed "H. H." and one to the "Gentle Whispering Wind"; X. "Poems" signed by "Francellina Stapleton" and "Vpon a Ioynted Ring"; XI. Earles "Paradoxes," very curious, forty-eight in all, include chapters on a "Sceptick in Religion," "An Alderman," "An Antiquarie," "An Attorney," "A Church Papist," "A Shark," "A Bold Forward Fellow," "A Vpstart fond Knight," "A Serieant or Catchpole," "A She Puritan," "A Cookie," "A Handsome Hostesse," "A Player," "A Tobacco Seller," "A Pott Poet," etc., the whole dated April, 1627; XII. Dr. Donne's "Paradoxes and Problems"; XIII. "On the Death of Mistress Fallowfield, Who Died in Childbed"; XIV. "In Commendation of Grey Eyes"; XV. "Poems" of Mr. Clifton, "To my Cosin, An Willoughby."

EIGHTEENTH CENTURY MANUSCRIPT IN HANDSOME BINDING.

174 **MS.**—ST. FRANCIS DE SALES, INTRODUCTION TO A DEVOUT LIFE. 4to (9 inches by $6\frac{3}{4}$), fine old morocco

binding, tooled with regal crowns on the borders, gilt edges SÆC. XVIII.

UNIQUE ORIGINAL MANUSCRIPT of two hundred pages of distinct caligraphy and in good condition. The title reads—"An Introduction to a Devout Life, written originally in French, by the Rt. Rev. Francis de Sales, Bishop of Geneva. Translated and Abridged for the Use of my Dear Niece and God-Daughter Miss Martha Baker, by her Affectionate Aunt, Martha Cossins, August 20, 1749."

175 MS.—A CHARGE DELIVERED TO THE CLERGY OF THE DIOCESE BY THE RIGHT REVEREND JOHN HOUGH, D.D., late Lord Bishop of that Diocese, at his last Visitation in May, 1731; from his Lordship's own copy, written by himself; to which is prefixed a short account of his Lordship's life. Small 4to, old calf gilt, edges gilt. SÆC. XVIII.

UNIQUE ORIGINAL MANUSCRIPT, consisting of eighty two pages in Eighteenth century script and thirty-three blank pages. It includes copies of charges and correspondence written to Lord Digby, etc. John Hough was born at London, April 12, 1651, and died May 8, 1744. Pope refers to him in the line——"Such as on Hough's unsully'd mitre shine." On the inside cover is inserted the heraldic book-plate of Thos. Lucas.

NUMISMATIC MANUSCRIPT—HANDSOMELY ILLUSTRATED AND CAREFULLY WRITTEN.

176 MS.—CONJECTURES UPON THE BRITISH AND SAXON COINS, ETC. ANNO D. MDCCXX by I. C. A. M. (TAYLOR COMBE). *Consisting of one hundred and thirty-six pages of eighteenth century script, very neatly written, and illustrations of coins drawn in ink; also six pages entirely or partially colored by hand, and two coats of arms, one tricked and the other properly emblazoned.* Small 4to (6⅝ by 5¼ inches), handsomely bound in dark blue morocco, extra gilt, sides paneled and crown and other floriation in the centre, rims and inside border gilt, tooled. SÆC. XVIII.

UNIQUE EIGHTEENTH CENTURY MANUSCRIPT, with inserted heraldic book-plate of Robert Stearne Tighe. This interesting numismatic volume contains colored and pen and ink drawings of eighty-three British and Sixty-two Saxon coins, with blanks for additions. There are also addenda of coins of "Ye English Monarchs from William ye Conqueror down to Our Present Most Gracious Sovereign Lord King George."

RARE LEGAL MANUSCRIPTS WRITTEN BY THE CELEBRATED LORD CHANCELLOR, EDWARD HYDE, EARL OF CLARENDON.

177 MS.—COLLECTION OF LAW CASES, PARTLY WROTE BY LD. CHAN. HYDE, *consisting of five huudred and four pages of legal manuscript mostly in Norman French, fifty-five blank pages and two inserted portraits of* LORD CHAN-

CELLOR CLARENDON Small 4to (7¼ inches by 6⅝), old vellum (wants rebinding). SÆC. XVII.

UNIQUE ORIGINAL MANUSCRIPT, mostly in the autograph of the celebrated Edward Hyde, Lord Chancellor of England, Father-in law of King James the Second, and author of the "History of the Rebellion." The first forty-two pages and last fourteen are without peradventure in the handwriting of this distinguished author and jurist. Most of these law cases do not appear in the English Law Reports. The volume belonged at one time to "Deburgh, Earl of Clanricarde," and his heraldic book-plate is inserted in the volume.

John Evelyn writing to Samuel Pepys spoke as follows anent Lord Clarendon: "His lordship died in exile, and in the displeasure of his majesty, and others who envied his rise and fortune—'tam breves Populi Romani amores.' But I shall say no more of his ministry and what was the pretence of his fall, than that we have lived to see great revolutions. The buffoons, parasites, pimps and concubines who supplanted him at Court came to nothing not long after and were as little pitied. 'Tis something yet too early to publish the names of his delators for fear of one's teeth. But time will speak truth, and sure I am the event has made it good. Things were infinitely worse managed since his disgrace."

MAGNA CHARTA—EXTRAORDINARILY RARE THIRTEENTH CENTURY CODEX.

178 **MS.**—MAGNA CHARTA. *A very remarkable manuscript, consisting of one hundred and forty-five leaves* (290 *pages*) *of Anglo-Norman Gothic script, with eight illuminated capitals in gold and colors, thirty capitals in colors finished with ink scroll work, and numerous smaller colored capitals throughout the text.* Minimo (over 3¾ inches by 2⅜), purple morocco, blind tooled beveled sides, gilt edges. SÆC. XIII.

UNIQUE ORIGINAL MANUSCRIPT on vellum, and of very ancient date, having been written in the same century that King John and the Barons signed Magna Charta at Runnymeade.

Outside of its legal and historical character, this manuscript is of extreme interest from a paleographical standpoint, as we have here script and illuminations over six hundred years old!

The initial letters are of great beauty, considering the period in which they were executed. In one is a coat of arms—"azure, an eagle displayed argent." In another is a shield charged with "a lion rampant," and in various portions of the volume are marginalia. At the end is a contemporaneous index of the various chapters or sections of Magna Charta, and following are pages in very early, but not as well written script.

This historic nugget of literature and jurisprudence is most probably one of those copies which was executed shortly after the signing of the famous charter and which was sent to the Cathedral Churches of England with the order that it be read publicly twice a year. The Lincoln Cathedral copy, which was executed about the same date as this codex, is in sheets; but this is as described in book form. The Lincoln copy is regarded as the most accurate and complete, having the solemn ratifications required by the barons both from Kings John and Henry III. The fac-simile of it was engraved by the order of the Record Commission. The Great Charter and Charter of the Forests are printed with English translations, and prefixed to the edition of the Statutes of the realm, also published by the Record Commissioners. The codex now for sale is simply the text and necessarily does not include the signatures which were affixed afterwards.

This number is one of the most interesting historical manuscripts in this col-

lection, representing as it does—"the basis of English liberties. The oppressions and exactions of a tyrannical and dastardly sovereign called into existence a confederacy of the barons or tenants-in-chief of the crown, who took up arms for the redress of their grievances. Their demand was for the restoration of the laws of Henry I.; laws which might probably be characterized as an engrafting of Norman feudalism on the 'ancient custom of England' or previously existing Saxon and Danish free institutions, in which 'ancient custom' were comprehended the laws of Edward the Confessor. . . . John signed and sealed the charter with great solemnity on June 1, 1215. The great Charter reared up a barrier against the abuse of the royal prerogative by a series of provisions for the protection of the rights and obligations of the feudal proprietor. It redressed a variety of grievances connected with feudal tenures, some of them now so long obsolete as to be with difficulty intelligible. The liberties of the cities of London and other towns, burghs and ports are declared inviolable. Freedom of commerce is guaranteed to foreign merchants. Justice is no longer to be sold, denied or delayed. The Court of Common Pleas, instead of as formerly following the king's person in all his progresses, is to be permanently fixed at Westminster; assizes are to be held in the several counties and annual circuits are established. Regulations are made for the efficiency of the inferior courts of justice. The protection of life, liberty and property from arbitrary spoliation is the most important feature of the charter. 'No freeman shall be taken or imprisoned, or be disseised of his freehold or liberties, or free customs, or otherwise be damaged, nor will we pass upon him, nor send upon him, but by lawful judgment of his peers, or by the law of the land'—a provision which recognized a popular tribunal as a check on the official judges and may be looked on as the foundation of the writ of Habeas Corpus. No one is to be condemned on rumors or suspicions, but only on the evidence of witnesses."

FIFTEENTH CENTURY MANUSCRIPT OF THE HOMILIES OF EPHRAEM SYRUS.

179 MS.—HOMELIAE SANCTI EFFREMII. *Consisting of sixty-seven leaves* (134 *pages*) *of vellum, written in black and red Gothic script, with large illuminated capital at the commencement and other initial letters in colors.* Small 4to ($7\frac{3}{4}$ inches by $5\frac{3}{8}$), bound in old oak boards, covered with original stamped leather, rebacked (hinges broken), brass clasps. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT of the Fifteenth century and of English caligraphy in Latin. The colophon reads—"Expliciut omelie Effrem dyaconi edissene ecclie Anno dm. Mo. CCCo. lxi. octii Epve." A few leaves are holed, stained or mended.

Ephraim the Syrian, the eminent ecclesiastical writer, flourished in the fourth century. He adopted the conventual life at an early age and devoted the whole of his existence to the literary work which gives him so distinguished a place among the early patrologists. He was one of the most bitter enemies of Arianism and carried on a continuous warfare with both voice and pen against it. He was considered a prophet during his lifetime. "His sermons or homilies and treatises are of an exegetic, dogmatic and ascetic nature. Photius records that he wrote more than a thousand such sermons; Sozomenos speaks of '300 myriads.' . . . Both the praise and the blame which have been indiscriminately bestowed upon him as a writer are exaggerated. His chief merit lies in the glowing fervor and the deep piety which he infused into all he wrote, more particularly into his elegaic hymns. Diction and form are poetical throughout, and when not soaring into the infinite, of no mean beauty. The effect is heightened by the matchless simplicity and awing grandeur of the Syriac idiom."

FIFTEENTH CENTURY ITALIAN MANUSCRIPT IN LATIN ON VELLUM.

180 **MS.**—PRECLARRISSIMI OPERIS DE FIRMA FIDE. EDITI A MAGISTRO SANCTI BONCORDIS, FRATRE MINOR, AC THEOLOGO FAMOSISSIMO, *written in Italic script and in Latin on two hundred and eighty-eight leaves* (576 *pages*) *of pure vellum, seven blank leaves, with handsome Renaissance illuminated letters on title, with border in gold and colors, and numerous capitals in color throughout the volume.* Small 4to (10⅛ inches by 4⅝), bound in original old oak boards, covered with stamped leather.

SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT, written in red and black on vellum, with some marginalia, a leaf holed and one cut, but otherwise in admirable and clean condition. The manuscript is dated 1464 and is dedicated:—"Ad gloriosum et illustre comitum urbini montis, feretri, durantisque, dominus federicus." At the end is a copy of the Sanction given by the Roman Curia, ending as follows:—"Dat. Ancon anno incarnationis dmis. millio cccc sexagesio quarto Kl. Augi. pontificatus uri. anno sexto G. D. Piccolomini de Curia." This Piccolomini would probably be some relative of Æneas Silvius Piccolomini, Pope Pius II., during whose pontificate the MS. was written and whose name appears in the preface below the dedication.

VALUABLE AND ORIGINAL MANUSCRIPT, IN THE HANDWRITING OF THE GREAT VOLTAIRE, AND BEING HIS AUTOGRAPH COPY OF HIS LIFE OF MOLIERE.

181 **MS.**—LA VIE DE MOLIERE PAR MONSIEUR M. DE VOLTAIRE, *elegantly written on fifty-eight leaves* (116 *pages*) *of fine paper, with eight blank pages.* 4to (8⅝ inches by 6⅞), bound in smooth crimson morocco gilt, rims and inside borders tooled in gold and gilt edges.

SÆC. XVIII.

UNIQUE ORIGINAL MANUSCRIPT of great rarity and being a manuscript written entirely in the handwriting of Voltaire. This fact is also corroborated by the celebrated French bibliopolist Fontaine. Facing the first page of the MS. is the following note:—"Cet ouvrage est de M. de Voltaire. Une lettre de M. Voltaire a M. de Cidiville Consr. du Parl. du Rouen prouve que M. de Voltaire a écrit de sa main le Manuscrit de la Vie de Moliere. M. de Cideville s'etonnert du soin qu'il y avaie mis et de la beaute de la copie. M. de Voltaire lui en fit cadeau. Ce manuscrit a la mort de M. de Ciddiville a ete recueilli par M. Dornay son confrere, prete par M. Dornay a M. Noel qui m'en a fait l'homage tandis que J'etatis tresor de Rouen."

Hallam writes of Moliere:—"In the more appropriate merits of comedy, in just and forcible delineation of character, skillful contrivance of circumstances and humorous dialogue, we must award him the prize. . . . Shakespeare had the greater genius, but perhaps Moliere has written the best comedies."

Lord Brougham, in his "Lives of Men of Letters and Science," thus speaks of Moliere's biographer, whose very hand wrote the beautiful script of the above number:—"The homage of every class and of every rank was tendered to him; and it seemed as if one universal feeling prevailed—the desire of having it hereafter to say, 'I saw Voltaire.' His carriage was drawn by the populace, who were inspired with the wildest enthusiasm. At the theatre his bust was crowned with laurels and garlands of roses, amid the shouts and tears of the audience. He exclaimed, 'You will make me die with pleasure; you will stifle me with roses.'"

ST. AUGUSTINE'S CONFESSIONS—A FIFTEENTH CENTURY LATIN CODEX ON VELLUM.

182 **MS.**—SANCTI AURELIJ AUGUSTINI EPISCOPI CONFESSIONES, *consisting of one hundred and twenty-nine leaves* (258 *pages*) *of carefully written Gothic script in black and red and in Latin on excellent vellum, with an illuminated capital in gold and colors, thirteen large capitals in colors, two on the first page with full border, and the rest with borders at the sides.* Thick 4to (8⅛ inches by 6½), fine old stamped calf on original wooden sides, beveled sides with rounded corners, brass clasps. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT, with two columns to the page and on white vellum. There are some marginalia. A few leaves are holed and mended and one capital is rubbed slightly.

The influence of St. Augustine's literary labors has been felt for over 1500 years. He compacted the truths of the Christian religion into a system, with a logic, the severity of which is relieved by the glow of his eloquence and the fervor of his piety. His "Confessions" are as much read to-day as they were in medievalism, and both Protestants and Catholics unite in honoring this wonderful book, of whose author Villemain says:—"Of all the Fathers of the Latin Church, St. Augustine manifested the most imagination in theology, the most eloquence, and even sensibility in scholasticism."

LOMBARDIAN MISSAL OF THE FIFTEENTH CENTURY, WITH ILLUMINATED MINIATURES.

183 **MS.**—MISSALE ROMANUM CUM CALENDARIO, *consisting of four hundred and two leaves* (804 *pages*) *of red and black Gothic script, with three illuminated miniatures within capitals and with page borders, two large colored capitals with colored borders, thirteen hundred and sixty-five capitals with red and violet ink pen scroll work, and thousands of other capitals with pen colored scroll work.* Thick 4to (10⅜ inches by 7¾), bound in red plush, with leather joints. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of early Fifteenth century Italian execution, and measuring fully three inches in thickness. This grand Latin missal is a splendid specimen, and the vellum is of superior quality. The text is written in a clear, bold hand, and is rubricated throughout. The thousands upon thousands of initials are most admirably drawn, and the scroll work which decorates them exhibits the best characteristics of the illuminational school of Lombardy. The opening page following the calendar has the sacred letters "J. H. S." in black and gold. A large initial letter has within it a figure of our Savior showing the stigmata and holding a torch downwards. At the bottom of the page is a heraldic shield—"on a chief or an eagle displayed sable in base azure two crossed jambes, or," the last named being finished at the top with a three-quarter cross. The whole page is surrounded by a bold Gothic border in gold and colors, and on the right hand side is a kneeling tonsured ecclesiastic holding in his hand a beretta. He is habited in black and is overshadowed by a tree in blossom. On folio CCVII. are two other initial letters with a border. The upper one, which is heightened with gold, depicts the Savior rising from the tomb. He is in his grave clothes and shows the stigmata. One hand is in the attitude of benediction and the other holds a banner, displaying "argent, a

cross gules." A very fine miniature of St. Bernard is on folio CCCXL. This is painted within the letter "D," heightened with gold. The Saint is in a white robe. His head is surrounded with a wide golden nimbus, and in one hand he holds a red covered chained book, and in the other a golden crozier. On the last blank page is written in a Seventeenth century hand a Latin devotional hymn of eight lines. Two of the paintings are slightly rubbed.

MAGNIFICENTLY ILLUMINATED MANUSCRIPT CODEX OF FIRDUSI'S "EPIC OF KINGS"—WITH FORTY-FIVE LARGE PAINTINGS AND FOUR SUPERB HEADINGS—PAINTED AND DECORATED IN THE MOST SUPERB STYLE OF PERSIAN PALEOGRAPHY.

184 **MS.**—FIRDUSI, SHAH NAMAH, *consisting of six hundred and thirty leaves* (1260 *pages*) *of paper in Persian characters and in four columns separated by crimson and green lines, with the headings written in red on gold, some of lozenge shape, with forty-five large paintings, some taking up almost the entire page and illuminated in gold, silver and colors, and with four magnificent decorations above the various books of the "Epic."* Thick folio ($14\frac{3}{4}$ inches by $8\frac{3}{8}$), morocco, in a loose Persian raw silk cover.

UNIQUE ORIGINAL MANUSCRIPT OF EXCEEDING BEAUTY and being an early codex of Firdusi, the Persian Homer's "Epic of Kings," and which has been popularized among English speaking peoples by the spirited translation of Helen Zimmern.

The most noticeable features of this manuscript of the original text are the remarkably well executed miniatures depicting the events narrated in the poem and which in some respects remind one greatly of the miniature painting of early European manuscripts—the gloss on the paper assisting the illusion of the general vellum appearance of the volume. The physiognomies of the personages of the Epic are wondrously executed and would greatly interest an admirer of Lavater. The brilliant tints and the metal effects of the gold and silver used in these large paintings, which number forty-five, prove the incontestable value in the world of art of the Oriental illuminators. Curious as the perspective is of many, yet there is a suggestiveness and bold character in these paintings which show that Europe and Asia were not so very far apart a few centuries ago in æsthetics. Many inferior miniatures are to be found in monastic missals produced by the skill of the enthusiasts who labored in the "scriptoria" during the Middle Ages. Among these miniatures may be noticed the following which give a general idea of the remainder of the subjects depicted:—"Rudabah gives Birth to Rustem"; "The Interference of the Simurgh"; "Slaying of the White Demon by the Hero Rustem"; "K'aus cherished by four ravens, his ascent to the sky and his pleasure thereat"; "Fight between Rustem and his Son"; "Recital of the Capture of the Khahau i Chin, Emperor of China, by the lasso of Rustem"; "Slaughter of the Simurgh by Isfandiyar at the fifth table"; "Capture of the Khahau i Chin, Emperor of China"; and "Arrival of a Messenger from Sherozah to Shirin, giving her the Tidings of the Death of Khrusru Parvez her father."

Nothing more beautiful in the domain of polychromatic decoration can be imagined than the glorious and beautiful headings to the various books of this manuscript. They partake of all the oriental splendor and glorious combinations of colors so familiar to those who are acquainted with the examples of Persian and Moresque ornamentation in gold and colors given by Racinet and Owen Jones in their works. The treatment of these four headings, all of which are equally delightful, is somewhat different in the details and any one poring over this volume with their eyes reveling in the delights of these triumphs of the Per-

sian illuminator's art, can almost picture mentally the whole romance of the Alhambra, the narrations of the "Arabian Nights" and the wonders of Moslem Persia, Egypt and Hindostan.

The transcriber of this codex of the Shah Namah has written the following verses at the end of the manuscript, which have been thus translated:—

"When I began (the transcription) of this (World) renowned poem, the earth became as it were filled with language. Henceforth I reck not of my life, for I have accomplished the sowing of the seed of my speech. All that have diligence and wisdom and religion will repeat a requiescat over me after my death. A thousand, aye, and two thousand salutations from me to Mahommed upon whom be peace! All is ended and my work, my work is fulfilled! The fourth volume of the Book of the Shah Namah, composed by Firdusi (upon whom be peace), was completed at the command of the Emir of Emirs Shah Kinnat (?) (may rest be upon him!), by the hand of Bábáh Khalil Ullah on the eleventh day of the month Ramzáu, the blessed in the year one thousand and two hundred and sixty."

"The first of Persian poets, the Homer of his country, is Abdul Kasim Mansur, called Firdusi or 'Paradise,' from the exquisite beauty of his compositions. He flourished in the reign of the Shah Mahmud, 940–1020 A. D. Mahmud commissioned him to write in his faultless verse a history of the monarchs of Persia, promising that for every thousand couplets he should receive a thousand pieces of gold. For thirty years he studied and labored on his epic poem, 'the Shah Namah' or Book of Kings, and when it was completed he sent a copy of it, exquisitely written, to the Sultan who received it coldly, and treated the work of the aged poet with contempt. Disappointed at the ingratitude of the Shah, Firdusi wrote some satirical lines, which soon reached the ear of Mahmud, who, piqued and offended at the freedom of the poet, ordered sixty thousand small pieces of money to be sent to him, instead of the gold which he had promised. Firdusi was in the public bath when the money was given to him, and his rage and amazement exceeded all bounds when he found himself thus insulted. He distributed the paltry sum among the attendants of the bath and the slaves who brought it.

"He soon after avenged himself by writing a satire, full of stinging invective, which he caused to be transmitted to the favorite Vizier who had instigated the Sultan against him. It was carefully sealed up, with directions that it should be read to Mahmud on some occasion when his mind was perturbed with affairs of state, and his temper ruffled, as it was a poem likely to afford him entertainment. Firdusi having thus prepared his vengeance, quitted the ungrateful court without leave-taking, and was at a safe distance when news reached him that his lines had fully answered their intended purpose. Mahmud had heard and trembled, and too late discovered that he had ruined his own reputation forever. After the satire had been read by Shah Mahmud, the poet sought shelter in the court of the Caliph of Bagdad, in whose honor he added a thousand couplets to the poem of the Shah Namah, and who rewarded him with the sixty thousand gold pieces which had been withheld by Mahmud. Meantime Firdusi's poem of Yussuf, and his magnificent verses on several subjects, had received the fame they deserved. Shah Mahmud's late remorse awoke. Thinking by a tardy act of liberality to repair his former meanness, he dispatched to the author of 'Shah Namah' the sixty thousand pieces he had promised, a robe of state, and many expressions of friendship and admiration, requesting his return and professing great sorrow for the past. But when the message arrived, Firdusi was dead, and his family devoted the whole sum to the benevolent purpose he had intended, the erection of public buildings and the general improvement of his native village, Tus. He died at the age of eighty. The 'Shah Namah' contains the history of the Kings of Persia down to the death of the last of the Sassanide race, who was deprived of his kingdom by the invasion of the Arabs during the caliphat of Omar, 636 A. D. The language of Firdusi may be considered as the purest specimen of the ancient Parsee. Arabic words are seldom introduced. There are many episodes in the 'Shah Namah' of great beauty, and the power and elegance of its verse are unrivaled."—BOTTA.

CHARMING FIFTEENTH CENTURY MISSAL ON VELLUM WITH ILLUMINATED MINIATURES.

185 **MS.**—MISSALE ROMANUM, *consisting of two hundred and forty-eight leaves* (496 *pages*) *of Latin text in black and red Gothic script on vellum, with six miniature capitals and page borders in colors, heightened with gold, thirteen illuminated capitals of varying sizes, all with borders, some full-page with minor capitals in red and blue, and numerous smaller initial letters throughout the text.* Fat minimo ($4\frac{1}{2}$ inches by $3\frac{5}{8}$), vellum. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT in good condition and bound in a leaf of an old office book. This is a very excellent specimen of Fifteenth century illuminational work of the German school. It originally belonged to a Franciscan conventual house, as on an end is the inscription "Ad PP.: Fraciscan: Pfaffenhovij Bibliothec."

The miniatures and borders throughout are very fine. The golden backgrounds are heavy and engraved. as is much of the work in gold on the borders. These illumine the conventional Gothic floriation in brilliant colors as also the carefully shaded work in the larger capitals. There is some MS. in a later hand on the last leaf. There are tabs to the margins of the fore edge and a leaf is holed. The miniatures represent:—I. "The Annunciation of the Virgin"; II. "St. Andrew"; III. "St. Udalicus"; IV. "Mater Dolorosa Clinging to the Cross"; V. "St. Simpert, Bishop of Augsburg"; VI. "A Church"—from one of the windows of the steeple flies a flag charged—"argent a cross gules."

PSALTER AND ANTIPHONARY ON VELLUM.

186 **MS.**—PSALTERIUM ET ANTIPHONARIUM CUM CALENDARIO, *consisting of one hundred and fifty-six leaves* (312 *pages*) *of vellum, written in black and red.* Minimo (5 inches by $3\frac{5}{8}$), calf, gilt edges. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of the Fifteenth century and of German orlgin. It is bound in a very handsome Seventeenth century reliure. The sides and back are one mass of gold tooling. Within an oval on one side of the centre of the volume is lettered in gold—"Roglet, 1611," and on the other "Tovs Saincts."

ILLUMINATED BREVIARY OF THE FIFTEENTH CENTURY ON FINE VELLUM, AND WITH INITIALS AND BORDERS IN COLORS, HEIGHTENED WITH GOLD.

187 **MS.**—BREVIARIUM ROMANUM, *consisting of three hundred and twenty-seven leaves* (654 *pages*) *of thin vellum, the text written in two columns in Gothic script and in black and red, with twenty-seven illuminated capitals with floriated borders, six of which are larger than the others, and numerous smaller red and blue initial letters throughout the text.* Fat minimo ($5\frac{7}{8}$ inches by $4\frac{3}{8}$), half morocco gilt, edges gilt. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT on a superior quality of vellum. The illuminated work is very charmingly executed and the illuminated initials are all heightened with gold, mostly diapered with gold. The borders are of the con-

ventional Gothic floriated order and are jeweled in gold. A leaf is slightly cut on one of the margins. At the commencement is an inserted letter, which states that the Breviary:—"seems fairly illuminated and is a clearly written Brev. after the style of the Roman Curia. It includes calendar, temporale, psalter, sanctorale, communia, litany, etc., etc., and is so far complete." This was written to Mr. Toon, the well-known English authority.

RULE OF ST. BENEDICT IN ITALIAN AND ON VELLUM.

188 MS.—RIEGOLA DEL VENERABELE E SANCTISSIMO PADRE NOSTRO SANCTO BENEDETTO, *consisting of fifty-seven leaves* (114 *pages*) *written in black Gothic script, with rubrications, and one capital in red and blue with border, also some smaller initial letters throughout the text.* Minimo ($5\frac{1}{4}$ inches by $3\frac{3}{4}$), original leather binding on wooden boards, with brass bosses on each side and leather strap with catch and pin. SÆC. XIV.

UNIQUE ORIGINAL MANUSCRIPT of the Fourteenth century, neatly written in a clear, Gothic script. The first leaf and the four last are slightly wormed. The end at back is a portion of an early manuscript. This volume consists of the "Rules of the Order of St. Benedict" and was executed for the use of an Italian conventual house. St. Benedict composed these monastic rules in the year of our era 515. His aim was to repress the irregular and occasionally licentious life of nomadic monks, by introducing stricter discipline and order. The "Regula" eventually became the common rule of all western monachism. The Conventual houses which St. Benedict founded were simply religious colleges, intended to develop a high spiritual character. By his injunction of copying manuscripts for the library, the Saint helped to preserve many of the literary remains of antiquity; for this mandate, which he gave only with regard to religious books, was extended afterwards to many secular productions.

St. Gregory the Great described his brother Saint as "scienter nesciens et sapienter indoctus," learnedly ignorant and wisely unlearned.

EARLY GERMAN PRAYER BOOK ON VELLUM.

189 MS.—GEBET BUCH, *consisting of ninety leaves* (180 *pages*) *of vellum, written in black and red German text, with seventy-two other pages on paper, also in German.* Minimo ($5\frac{5}{8}$ inches by 4), old black morocco, red edges, with two brass clasps. SÆC. XVI.

UNIQUE ORIGINAL MANUSCRIPT, mostly on vellum. On the inside cover is pasted a painted miniature of the Madonna and Child.

GERMAN DEVOTIONAL READINGS OF THE FIFTEENTH CENTURY.

190 MS.—PUCHLEIN STEN GAR VIL NUGE LER. B VNTER WEISSUNG . . . GEISTLICHEN MENSCHENZU PESSERUNG DES LEBENS. *Consisting of two hundred and sixty leaves* (520 *pages*) *of old Gothic script in German and in red and black, with capitals in crimson, some with borders and numerous capitals in red throughout.* Small 4to ($6\frac{1}{8}$

inches by 4½), old stamped leather on wooden boards, rebacked. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT written about the year 1450, and with the inserted book-plate of—"Georgius Kloss, M.D. Francofurti ad Mœnum." The fore-edge has metal, vellum or leather tabs, and two pieces of manuscript have been inserted in the volume. There is a six-page index to the contents of the book, which consists of devotional readings from the writings of St. Bonaventure, John Gerson and others. The old German title commences—"In this book stand very many useful teachings for the instruction of spiritual men, for the bettering of life," etc.

CHARLES THE FIFTH, EMPEROR OF GERMANY—AN INTERESTING HISTORICAL DOCUMENT OF THAT CELEBRATED MONARCH—ILLUMINATED IN COLORS, HEIGHTENED WITH GOLD AND IN SPANISH.

191 **MS.**—CARTA EXECUTORIA DE HIDALGUIA A PEDIMJO. DE PO. DE PALACIOS VO DEL LUGAR DESQUINIAS TERRA DE TOLETO. Large 4to (12½ inches by 8¾), limp vellum. SÆC. XVI.

UNIQUE ORIGINAL MANUSCRIPT on twenty pages of vellum.

This imperial document is written in Gothic script, and is the original patent of nobility granted by the Emperor Charles the Fifth to the noble Spanish family of Palacios. It is dated Valadolid, February 4th, 1531, and commences—"Don Carlos por la Diuena Clemencia Emperador sempe Augus y rey de Alamanna." It then gives the famous Emperor's numerous minor titles at great length—King of Castile, Leon and Arragon, of the Two Sicilies, of Jerusalem, Granada, Toledo, Gallicia, Mallorcas, Grand Duke of Austria, etc., etc., etc. On the first page of the text is a magnificent border illuminated in gold and colors, with the arms of the Emperor and Don Pedro Palacios, to whom these letters of nobility were granted. The borders are jeweled in imitation of set gems, are also decorated with flowers and foliage. At the base of the border are the arms of Palacios—"within a border gules charged with St. Andrew's crosses or, a shield quarterly—first and fourth barry of seven or and sable, second and third argent a tree proper." Above the shield, which has as supporters "two lions rampant proper," with the motto "Ave Maria," and on the left hand corner of the page, is a large initial letter "D" within which are the arms of the Emperor. It consists of a shield of fifteen quarterings, in the centre of which is an impaled escutcheon of pretence.

Charles the Fifth's arms are placed upon the breast of—"a double-headed imperial eagle sable," over which is an imperial crown. There are three other illuminated capitals in the text, as well as an illuminated label twice repeated, in which is the word—"Palahios." Every page is attested by a notarial monogram. There are many signatures, among them being those of Rybadnerra and Padilla. At the end are two pages of MS. in a later hand. The volume is bound together by a parti-colored silk cord and tassels.

192 **MS.**—REFLEXIONS, PENSEES, SENTENCES ET MAXIMES CHOISIES, *consisting of four hundred and forty-eight pages, written in a fine hand, with the titles and tables of contents rubricated.* 4to (8¼ inches by 6¼), calf, gilt. SÆC. XVIII.

UNIQUE ORIGINAL FRENCH MANUSCRIPT, with inserted engraving by Edelinck, after De Champagne. The volume is alphabetically arranged, and

among the subjects we find—Love, Beauty, Crime, Curiosity, Duels, Women, Play, Libertinage, Marriage, the Passions, Chicanery, Religion, etc. The collection consists of many short sentences under the different subjects, as well as longer original paragraphs, or from such authors as La Rochefoucauld, Machiavelli and that ilk.

EIGHTEENTH CENTURY DIPLOMA, ILLUMINATED IN GOLD AND COLORS.

193 MS.—DIPLOMA OF DOMINIC CORRADI AS DOCTOR OF PHILOSOPHY, MEDICINE AND THEOLOGY IN THE UNIVERSITY OF CAMERINO, granted June 17, 1750. Small 8vo ($17\frac{5}{8}$ inches by $5\frac{1}{4}$), sewed paper. SÆC. XVIII.

UNIQUE ORIGINAL EIGHTEENTH CENTURY MANUSCRIPT of eight pages, written in Roman characters. It has the signatures of the officials of the University of Camerino, which was founded by Benedict XIII. in 1727. The text is partially illuminated in gold and at the commencement of the diploma, is the coat of arms of the University within a floriated border and below a crown. The shield is an heraldic terror and can be described as—"the sky and sea charged in chief with the sun in its glory, in the centre a double-headed tower on which is a flaming heart, in the base three bee-hives from the top of two of which spring palm branches." The opening letter is "C" which is given an illuminated appearance by the addition of a colored woodcut. The exterior cover is red and gold and the end papers are green, white and gold. On the last page is the seal of the University of Camerino.

SEVEN PENITENTIAL PSALMS, WITH HERALDIC ILLUMINATIONS AND ORIGINAL SKETCHES.

194 MS.—LES SEPT PSEAUMES PENITENTIAUX, M. DC. LXXXI. COLOMIES SCRIPSIT, *consisting of eighty-one numbered pages in black and red bold Roman letter, with two large illuminated coats of arms, seven vignettes representing the seven deadly sins, seven illuminated capitals in gold and colors and other capitals in red.* Small 4to ($7\frac{1}{8}$ inches by 6), old calf gilt, sprinkled edges. SÆC. XVII.

UNIQUE ORIGINAL MANUSCRIPT and very charmingly executed with heraldic illustrations and other delightful original designs. The title-page represents a triumphal arch, on the top of which are numerous instruments of war. From these proceed two banners, one with the royal lilies of France and the other with a cross. Between them is a coronet charged with seven balls and below are emblazoned in color and metals the arms of Feydeau of Bron, Intendant of Montaubon, in 1686, and of his wife Marie Anne Voisin, grand-daughter of Ch. Voisin, Keeper of the Seals. The arms of the first-named are "azure, a patriarchal cross between two mullets in chief and a crescent moon in base all argent," and of Voisin "azure a chevron or between three palmer's shells of the same." The second leaf is a large device in colors in which a coronet is re-

peated above a monogram below two palm branches, the whole on an oval in centre of ornamentation composed of flowers, birds, heads, etc. The seven deadly sins are depicted by emblematical female figures in the centre of tinted floriation. The illuminated capital letters are excellently finished. They are all in gold, some with a colored miniature below them, one being an union of the charges on both shields, another of "a lion rampant," and still another of St. Francis.

HUNDREDS OF MEXICAN DOCUMENTS DATING FROM THE 16TH CENTURY—A VERY REMARKABLE COLLECTION AND BEING A PORTION OF THE ORIGINAL ARCHIVES OF THE HOLY INQUISITION OF MEXICO.

195 **MS.**—MEXICAN MANUSCRIPTS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES: Registered public and private acts, administrative reports, original decrees, and various judicial, ecclesiastical and civil papers. The larger number of these are original, stamped, sealed and signed documents, many relating to historical personages of the highest importance—others give genealogical and legal information of the greatest value, particularly the marriage settlements of Noble Mexican families, etc., and will be found in this collection, which formerly was a portion of the archives of the Holy Inquisition of Mexico.

(A very large bundle, containing hundreds of documents and thousands of pages of MSS.)

UNIQUE, and of the greatest historical value. Many are illustrated and contain original drawings and plans. This large collection might have been advantageously broken up, but it was deemed desirable to keep it together as an unit in the hope that it would be purchased and preserved by some American Historical Society or Public Library.

DON LOPE DE OSORIO ON THE CHIAPA INDIANS OF MEXICO IN MSS.

196 **MS.**—OSORIO (L. de S.). AUTO DE REAL VISITA HECHA POR DON LOPE DE OSORIO en el Pueblo de Chiapa de la Real Corona a Favor de los Indios de dicha Comunidad, fecho en Guatemala a 24 de Junio de 1665. Large 4to, half sheep. SÆC. XVII.

UNIQUE MANUSCRIPT, on officially stamped paper, of the 17th century. This original document contains curious details about the Chiapa Indians of that period. The writer narrates their complaints against the extraordinary persecutions which the Spanish authorities imposed upon them.

From the Brasseur de Bourbourg and Pinart Libraries.

MANUSCRIPT OF THE TZOTZIL DIALECT OF MEXICO.

197 MS.—RUDIMENTOS GRAMATICALES u Oserbaciones en Ydioma Tzotzil de Cinacantlan. 4to, half roan. Sæc. XVII.

Unique original manuscript of 14 leaves. It is an abridged grammar of the "Tzotzil" language of Cinacantlan, Mexico, and formerly belonged to Brasseur de Bourbourg and Alph. Pinart.

BRASSEUR DE BOURBOURG'S TRANSCRIPT OF THE PERUVIAN HISTORY OF MONTESINOS.

198 MS.—MONTESINOS (El Lic. Don Fernando). Memorias Antiguas Historiales dal Peru, Seguidas de los Anales del mismo Reyno, Sacadas que Fueron del Archivo dela Real Academia de Historia de Madrid. Folio, half morocco. Sæc. XIX.

Unique manuscript. A faithful copy made by two pupils of the School of Charts, of Madrid, for M. Brasseur de Bourbourg, from the original in that city. The two parts are in one volume. Collation : title, ten pages of "Unas cartas relativas al Licenciado Don Fernando Montesinos noticia biografica y sumario de capitulos," 1st part 230 pp. ; 2 part, 359 pp.

Montesinos was a native of Ossuna, in Spain. He twice went to Peru as Royal Visitor, and resided there nearly fifteen years, traveling all over the country. Father Rodriguez, in his "Histoire du Maragnon," describes Montesinos as "Historiador Dilligentisimo" adding that no one had a better knowledge of Peruvian antiquities. In the first part of his work "Memorias Antiguas" Montesinos begins the history of Peru four thousand years before our era, and carries it down to the discovery of America by Christopher Columbus. The second part, the "Anales," contains the history of Peru from the year 1493 to 1546. As to the treatise relating to Ophir, which Pinelo attributes to him with the date of 1530, that composes the first book of "Memorias Antiguas."

This valuable MSS. has the library book-plates inserted of Brasseur de Bourbourg and Alph. Pinart.

REMARKABLE COLLECTION OF ORIENTAL ORNITHOLOGICAL DRAWINGS, PAINTED BY HAND IN WATE COLORS AND BY AN ORIENTAL ARTIST.

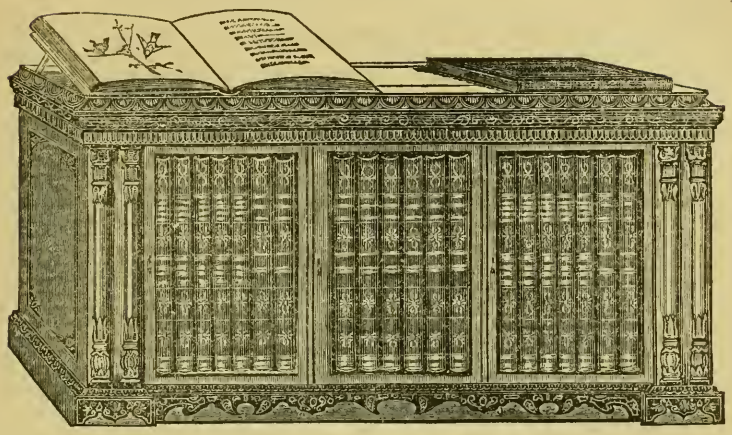
199 ORIGINAL ORNITHOLOGICAL PAINTINGS. *A collection of one hundred and ninety original sketches illustrating the ornithology of the orientals, beautifully drawn and most accurately painted in water colors,* 2 vols. thick large folio; *also*—MANUSCRIPT LIST of the same in Latin and English, small 8vo. Together three volumes, hand-

somely bound in crushed red levant morocco extra, beveled sides, inside gold borders, gilt edges. SÆC. XIX.

UNIQUE ORIGINAL DRAWINGS, with manuscript index. These most delightfully painted sketches were formerly in the collection of the famous bibliophile Mr. J. H. Gurney, who wrote the manuscript index above referred to. The following species or birds are included:

1. "Accipiter badius," Dussumieri; 2. "Tinnanculus alaudarius," Kestril; 3. "Elanus melanopterus"; 4. "Accipiter Subbateo"; 5. "Accipiter Badius"; 6. "Tinnunculus Alaudarius," Female Kestril; 7 and 8 (?); 9. "Spizaetus Cristatellus"; 10. "Haliætus Macei"; 11. "Pernis Apivorus"; 12. "Tinnunculus Cenchris," male; 13. "Tinnunculus Alaudarius," Male Kestril; 14. "Pandion Haliætus"; 15. "Cacatua Moluccensis," Greater Red-Crested Cockatoo; 16. "Trichoglossus Swainsonii," Swainson's Parrakeet; 17. "Palæarnis"; 18. "Palæornis Torquatus," Ringed Parrakeet; 19. "Palæornis Torquatis," variety; 20. "Eclectus Linnæi," Great Lory of the Phillipine Islands; 21. "Eos Rubra," Molucca Lory; 22. "Paleornis Alexandri," Alexandrian Parrakeet; 23. "Trogon Fasciatus," variety; 24. "Trogon Fasciatus," variety; 25. "Electus Polychlorus"(?); 26. "Platycerus Scapulatus," Tabuan Parrot; 27. "Strix Flammea," Barn Owl; 28. "Otus Brachyotus," Short-Eared Owl; 29. "Athene Scutulata"; 30. "Ketupa Ceylonensis"; 31. "Merops Viridis," Green Bee-Eater; 32. "Malacocercus Malcolmi," Malcolm's Soft-Tailed Thrush; 33. "Gracula," species; 34 (?); 35. "Sturnus," Albine variety; 36. "Lanius Nigriceps," Black-headed Shrike; 37. "Ruticilla Leucocephala," lower figure, upper figure perhaps the female of same; 38. "Lanius Erythronotus," Male Rufous-backed Butcher Bird; 39. "Lanius Erythronotus," female; 40. "Niltava," species; 41. "Philornis Hardwickii"; 42. "Gracula," species; 43, "Timalia Pileata"; 44. "Cryptolopha Cineres-Capilla"; 44. "Dicæum," species; 46. "Nectarinia," species; 47. "Carpadacus," upper figure female, lower male; 48. "Acridotheres Cristatellus"; 49. "Pitta Elegans," Elegant Ground Thrush; 50. (?); 51. "Rhipidura," species Broad-Tailed Fly-catcher; 52. "Copsychus Saularis," upper figure, Dial Bird, "Rhipidura Fuscoventris," lower figure; 53. "Nemura," Blue Red Start; 54. "Phænicornis," species, female; 55. "Sturnopastor"; 56. "Merops Phillipinus," Phillipine Bee-Eater; 57. (?); 58. "Paradisea Apoda," Great Bird of Paradise; 59. "Tanysiptera Dea," Long-Tailed Kingfisher; 60. "Sturnia Pagodarum," Pagodah Bird; 61. "Ploceus," Baya Bird; 62. "Amadina Punctularia," White-Spotted Red Finch; 63. "Iora Tiphia"; 64. "Cissa Venatoria," Hunting Jay; 65. "Dicrurus Hottentottus," Chrishna Crow-Shrike; 66. "Dicurus Hottentottus," Chrishna Crow-Shrike; 67. "Lanius Canicieps," Grey-Headed Butcher Bird; 68. "Coracias Nævia," Streaked Roller; 69, "Corvus Splendens"; 70. "Oxylophus," species; 71. "Oxylophus Melanolencos," Black and White Crested Cuckoo; 72. "Cuculus Canoroides," Indian Cuckoo; 73. "Baza Lophotes"; 74. "Eurylaimus nasutus," Great-Billed Tody; 75. "Acridotheres," species; 76. "Picus Bengalensis," Bengal Woodpecker; 77. "Picus Bengalensis," Bengal Woodpecker; 78. "Picus," species, young; 79. "Halcyon Smyrnensis," Smyrna Kingfisher; 80. "Sturnus Vulgaris," Starling; 81. "Merops Iavenicus," Javanese Bee-Eater; 82. "Gracula," species; 83. "Megalaimus Asiaticu," Asiatic Barbet; 84. "Turnix Maculosus," Crescent Quail; 85. "Coturnix Argoondah"(?), Rock Quail; 86. "Perdix Chukar," Chukar Partridge; 87. "Pterocles Fasciatus," variety; 88. "Pterocles Fasciatus," Banded Sand Grouse; 89. "Columba," species; 90. "Treron St. Thomæ," St. Thomas Pigeon; 91. "Treron St. Thomæ," St. Thomas' Pigeon; 92. "Euplocomus Horsfieldii"(?); 93. "Calænas Nocobarica," the Nicobar Pigeon; 94. "Coturnix," species; 95. "Cryptonyx Coronatus," Crested Rouloul; 96. "Suppositious Bird"; 97. Species allied to "Phasianus Reevesii"; 98. "Menuera Superba," Australian Lyre-Bird; 99. "Malurus Cyaneus," the Superb Warbler; 100. "Fringilla Spinus"(?), The Siskin; 101. "Bylchæa Bengalensis," Short Winged Painted Snipe; 102.

"Euplocomus Vieillati" (?), Vieillet's Fire-backed Pheasant; 103. "Cursarius Coromandelicus," Coromandel Courser; 104. "Cypselus Affinis," Allied Swift; 105. "Picus," species; 106. "Picus Badius," Indian Rufous Woodpecker; 107. "Malacocercus," Soft-Tailed Thrush; 108. "Parra Hydrophasianus Sinensis," Chinese Iacana; 109. "Sterna Caspica" (?), Caspian Tern (?); 110. "Ardeola Leucoptera," Malacca Heron; 111. "Grus Antigone," Indian Crane; 112. "Herodias," species, Egret; 113. "Ardea Cinerea," variety of Common Heron; 114. "Ardeola," species; 115. Mussoorah Pheasant, a species known only from drawing; 116. "Pelecanus Onocrotalus" White Pelican; 117. "Sphenorhynchus Leucephalus," Violet Stork; 118. "Ardeola Russata"; 119. "Ardetta Flavicollis"(?), Yellow-Necked Little Bittern; 120. "Ardeola Leucoptera," variety of Malacca Heron; 121. "Herodias," species, Great Egret; 122. "Falcinellis Igneus," Glossy Ibis; 123. "Numenius Arquata," Common Curlew; 124. "Otis Bengalensis," Indian Bustard; 125. "Euplocomus Vieilloti," Vieillot's Fire-Backed Pheasant; 126. "Phœnicopterous Antoiquorum," Flamingo; 127. "Fulica Atra," variety of Coot; 128. "Sarciaphorus bilobus," Bilobate Plover; 129. "Leptoptilos Argala," Adjutant or Gigantic Crane; 130. "Himantophtis Menalopterus," Long Legged Plover; 131. "Fuligula," species; 132. "Himantophus Melanopterus," Long-Legged Plover; 133. "Platalea," made up figure of Spoonbill; 134 "Phœnicopterus Antiquorum," Flamengo; 135. "Ardeola Rissata," variety; 136. "Himantopus Candidus," Long-Legged Plover; 137. "Totanus"; 138. "Ardea Purpurea," Crested Purple Heron; 139. "Otis Bengalensis," Indian Bustard, male; 140. "Buceros Panayensis"(?), Panayan Hornbill; 141. "Otis Bengalensis"(?), Indian Bustard, female; 142. "Leptoptilus Javanicus"(?), Adjutant of Java; 143. "Limosa," species of Godwit; 144. "Grust," species of Crane; 145. "Syphotides Auritus," Passarage Bustard; 146. "Lobivanellus Goensis," Goa Sandpiper; 147. "Leptosomus"(?), Cuckoo; 148. "Centropus Phillipensis," Red Winged Cuckoo or Coucal; 149. "Pericrocotus Speciosus; 150. "Picus," species of Woodpecker; 151. "Sterna," species of Tern; 152. "Turtur," species of Turtledove: 153. "Columba," variety; 154. "Cryptonyx Coronatus," Crested Rouloul; 155. "Pea Hen," Hybrid, with maimed feet; 156. "Gallinula Chloropus"; 157. "Francollinus," species allied to F. Pictus; 158. "Mirafra," species Thick-Billed Lark; 159. "Alanda"; 160. "Tchitrea Paradisea," Paradise Fly Catcher; 161. "Gracula"; 162. "Acrocephalus Dumetorum; 163. "Pterocles Exustus," Singed Sand Grouse; 164. "Phasianus Wallichii," Wallich's Pheasant; 165. "Satyra Cornuta," Tragopan or Horned Pheasant; 166. "Thaumelea Picta," Painted Pheasant; 167. "Phasianus Torquatus." Ringed Pheasant; 168. "Argus Gigan-teos," Argus Pheasant; 169. "Polyplectron Bicalcaratum." Iris Peacock; 170. "Pavo Javanicus," Javanese Peacock; 171. "Lophophorus Impeyanus," Monaul or Impeyan Pheasant; 172. "Euplocomus Vieillotti," Viellot's Fire-Backed Pheasant; 173. "Euplocomus Lineatus." Lineated Pheasant; 174. "Euplocomus Lineatus," Lineated Pheasant; 175. "Euplocomus Vieilloti," variety of Vieillot's Fire-Backed Pheasant; 176. "Lophyrus Coronatus," Great Crested Pigeon; 177. "Threskiornis Melanocephalus," Black Headed Ibis; 178. "Tantalus," species; 179. "Larus," species of Gull; 180. "Larus," species of Gull; 181. "Plotus Melanogastor." Black-bellied Darter; 182. "Otis," species not described; 183. "Catasarka Rutila," Ruddy Goose; 184. "Dendrocitta Vagabunda," Indian Magpie; 185. "Cairina Moschata," variety of Muscovy Duck, white; 186. "Buceros Cingitanus," variety; 187. "Buceros Convexus," Convex Hornbill; 188. "Halcyon Leucocephalus," Grey Headed Kingfisher; 189. "Ardeola Leucoptera"; 190. "Lophyrus Coronatus," Crested Pigeon.



MAGNIFICENT SERIES OF GRAND WORKS ON ORNITHOLOGY AND NATURAL HISTORY BY THE LATE JOHN GOULD, F.R.S., F.Z.S.—ALL THE PLATES COLORED BY HAND, AND IN SPLENDIDLY HAND-CARVED OAK CABINET.

IT HAS BEEN UNIVERSALLY ACKNOWLEDGED BY NATURALISTS THAT THE ORNITHOLOGICAL WORKS OF THE LATE MR. GOULD STAND AT THE VERY HEAD OF THEIR CLASS, whether as regards the ACCURACY OF THEIR DRAWING, or the BEAUTY AND CORRECTNESS OF THEIR COLORING; to say nothing of the scientific and interesting character of the DESCRIPTIONS.

ANOTHER GREAT CHARM OF MR. GOULD'S PRODUCTIONS—one which from their commencement brought them into high popularity—and one which will ever secure for them the favor of all classes, whether scientific or not—is the unequalled skill displayed in the ATTITUDES, GROUPINGS, MOVEMENTS and ACCESSORIES of the Birds. In these animated pictures we indeed look upon them "in their habits as they lived"—seeing not one, but in most cases both the Male and Female in various attitudes, sometimes sitting, sometimes on the wing; as well as the TREES which form their homes, and the PLANTS, FLOWERS and INSECTS upon which they feed. In the Work on "HUMMING BIRDS," the number and variety of the ORCHIDS introduced are additional attractions.

200 GOULD (JOHN). AMERICAN, BRITISH AND ASIATIC ORNITHOLOGY AND AUSTRALIAN NATURAL HISTORY, I. E.:—

I.—GOULD. A MONOGRAPH OF THE ODONTOPHORINÆ, OR PARTRIDGES OF AMERICA (with Copious Descriptions). *Illustrated with 32 plates*, COLORED BY HAND.

London, *published by the Author*, 1850

Dedicated to Prince Charles Lucien Bonaparte. Published at £8 8s. unbound. Sotheran's present price for the above in half morocco is £10 10s., *i. e.*, $52.50.

"This," says Mr. GOULD, "the result of twenty years' investigation of the

subject, is perhaps the most perfect as well as the most important of the Author's Ornithological Monographs."

He further says: "The interest which attaches to this work is threefold. First, it displays, even to the most unpracticed eye, the broad distinction which subsists between the Partridges of America and those of Europe; secondly, the species are all remarkable for the elegance of their forms and for the chaste beauty of their coloring; and thirdly, at no distant date these birds will be regarded in America, as our partridges in Europe are, as game, and perhaps preserved by law—their flesh being as delicate for the table as that of our ordinary bird, from which, however, they differ considerably in the structure of the beak, and in general habits and economy."

With regard to the COLORING of the plates, some have supposed that it has been produced by a mechanical process or by chromo-lithography. So far from this being the case, every sky, with its varied tints, and every feather of each bird, has been COLORED under the most careful superintendence, by HAND. The artists and colorers employed by Mr. Gould worked under the immediate direction of Mr. W. Hart, the celebrated English water colorist and painter of birds, who has also supervised the volume recently completed and issued for the first time in 1887.

It is well to call attention here to the fact that upon the death of the late John Gould, the whole of the copyrights and stock of his published works, the copyrights and manuscripts of his unpublished works, his correspondence, etc., etc., were purchased by Henry Sotheran and Co., of London and Manchester, for some £60.000, *i. e.*, $300,000. Their price in London for a set of thirty-seven volumes of Gould's works (exclusive of the "Birds of New Guinea and the Papuan Islands," five volumes, and "Supplement to the Humming Birds") is £1,000, *i. e.*, $5,000. This does not include the U. S. duty of 25 per cent. on those volumes which have been published within the last twenty years. Such a set includes:—"Birds of Europe," with 449 colored plates, 5 volumes; "Birds of Australia," with the "Supplement," 681 colored plates, 8 volumes; "Mammals of Australia," with 180 colored plates, 3 volumes; "A Century of Birds from the Himalayan Mountains," with 80 colored plates, 1 volume; "Birds of Great Britain," with 367 colored plates, 5 volumes; "Trochilidæ, or Humming Birds," with 360 colored plates, 5 volumes; "Ramphastidæ, or Family of Toucons," with 52 colored plates, 1 volume; "Trogonidæ, or Family of Trogons," with 50 colored plates, 1 volume; "Odontophorinæ, or Partridges of America," with 32 colored plates, 1 volume; "Birds of Asia," with nearly 500 colored plates, 7 volumes. These are published in unison with each other, in imperial folio size, with the plates and descriptions in the same style, so as to form in themselves a regular series. The publishers have lately stated that very few copies of any of Mr. Gould's earlier works remain for sale, and that they cannot be reproduced.

II. GOULD. A MONOGRAPH of THE RAMPHASTIDÆ, OR FAMILY OF TOUCANS (with Copious Descriptions). *Illustrated with* 51 *plates*, COLORED BY HAND.
London, *published by the Author*, 1854

Second and enlarged edition, with all the plates re-drawn. Dedicated to Professor Temminck, of Leyden. Sotheran's present price for the above in half morocco is £12 12s., *i. e.*, $63.

The Toucans form a most curious and interesting group of American birds, and Mr. Gould has illustrated the different species in his usual splendid manner. When we mention that all the plates were executed by his late wife, we need add nothing to recommend them.

"An edition of this work," says the author, "was published in 1834; but the extensive researches since carried on among the great Andean ranges of South America having led to the discovery of many additional and beautiful species

belonging to this extraordinary group of birds, a revision of the work not only became necessary, but an entirely new edition was deemed imperative; and accordingly one, with the whole of the former plates re-drawn, was published."

The Toucans (family *Ramphastidæ*) constitute a group of birds confined to the tropical portions of America. They are at once to be distinguished by the enormous size of their bills, by the feathered character of their long and slender tongue, by the parrot-like arrangement of the toes (covered with broad plates), which are formed as close graspers; by a broad naked space around the eye, and by the richness and strong contrasts of the coloring of their plumage.

III. GOULD. A MONOGRAPH OF THE TROGONIDÆ OR FAMILY OF TROGONS (with Copious Descriptions). *Illustrated with* 47 *plates*, COLORED BY HAND.

London, *published by the Author*, 1875

Second and enlarged edition, dedicated to the Duke of Argyll. Sotheran's present price in London for the above in half morocco is £12 12s., *i. e.*, $63, which does not include the U. S. duty of twenty-five per cent.

Mr. Gould has illustrated this work in the most beautiful manner, giving examples of the male and female of each species of the NATURAL SIZE, each bird being exhibited in the full display of its gorgeous coloring. Anent this second edition Mr. Gould wrote:—

"The same reasons which induced the author to publish a new edition of the Monograph of the Ramphastidæ also rendered another edition of this Monograph desirable; accordingly the present one has been prepared, comprising all the New Species, and information acquired respecting this family of birds during the last twenty-five years."

"The Trogons may dispute the palm of beauty with the Humming Birds. Their plumage in certain parts shines with metallic brilliancy, and exhibits all the colors of the rainbow."—GRIFFITH'S Edition of CUVIER.

IV. GOULD. A MONOGRAPH OF THE TROCHILIDÆ, OR HUMMING BIRDS (with Copious Descriptions). *Illustrated with* 360 *plates*, COLORED BY HAND; *and comprising about* 1,000 *representations of those charming birds.* 5 vols.

London, *published by the Author*, 1861

Published at £78.15s., unbound, *i. e.*, nearly $395. Rev. H. W. Beecher's copy sold a few weeks ago in New York for over $600.

This is undoubtedly the most universally attractive of all Mr. Gould's publications. He himself thus speaks of it: "Having from an early period devoted myself to the study of these beautiful birds, and acquired a most valuable and extensive collection of a group peculiar to America and its adjacent islands, I determined upon publishing a monograph of a family unequalled for the gorgeous and ever-changing brilliancy of their hues, the variety of their form, the singularity of their habits, and the extent of their territorial distribution."

"Altogether we consider this publication to be Mr. Gould's *magnum opus;* and we strongly recommend all who can afford the cost to possess themselves of the work."—C. R. W. (in *Fraser's Magazine*).

"As winged gems of unsurpassed glory do humming birds claim our admiration. On them the great Creator has bestowed the gift of rare and wondrous beauty, clothing them in colors that can only be rivalled by Emeralds and Rubies, Topazes and Sapphires."—*Fraser's Magazine.*

V. GOULD. SUPPLEMENT TO A MONOGRAPH OF THE TROCHILIDÆ, OR FAMILY OF HUMMING BIRDS, by JOHN GOULD, F.R.S. COMPLETED AFTER THE AUTHOR'S

DEATH by R. BOWDLER SHARPE, F.L.S., ETC., ZOOLOGICAL DEPARTMENT, BRITISH MUSEUM. *Illustrated with* 59 *plates*, COLORED BY HAND.
London, *Henry Sotheran & Co.*, 1887.

Published at £15.15s., unbound in 5 parts as issued, *i. e.*, $78.75, exclusive of 25 per cent. U. S. duty.

Mr. R. Bowdler Sharpe, the erudite editor of this volume, states in his preface:—

"It fell to my lot, on Mr. Gould's death, to complete the present work, together with the others left unfinished at the time of his decease. The plates for this 'Supplement' were nearly all drawn during the lifetime of Mr. Gould; to these I have added certain others as representing species well worthy of illustration, the specimens having been lent to me by Mr. Osbert Salvin. It will be noticed that a large number of species are included in the present 'Supplement' without the accompanying plates. Whether it was the intention of Mr. Gould to have enumerated these in the work I know not; but as he originally meant to complete the 'Supplement' in four parts, I fancy that he would only have figured the most striking of the species described since the completion of the 'Monograph.' I have, however, endeavored to conclude in this supplementary volume descriptions of all the species of Trochilidæ discovered since 1861, when the 'Monograph' was finished; and this course will, I trust, commend itself to ornithologists. My thanks are due to Messrs. Sotheran for allowing me thus to render the work as complete as possible, notwithstanding the pecuniary loss involved by such a proceeding. It is scarcely necessary for me to record here my obligations to Mr. Elliot's admirable 'Synopsis of the Humming Birds,' as the pages of this book reveal how much I have been indebted to his volume; and to Mr. Salvin I owe the deepest acknowledgement for his advice in planning the present work, and for having supervised the proofs of each Part.

"R. BOWDLER SHARPE.

"British Museum (Natural History),
"South Kensington,
"March, 1887."

VI. GOULD. THE BIRDS OF ASIA (with Copious Descriptions), DEDICATED TO THE HONOURABLE EAST INDIA COMPANY. *Illustrated with* 530 *plates*, COLORED BY HAND. 7 vols. London, *published by the Author*, 1850–83

This was completed under the superintendence of Mr. Bowdler Sharpe, of the British Museum. Sotheran's price in London for the above in half morocco is £120, *i. e.*, $600, which does not include the U. S. duty of twenty-five per cent. The present publishers state that as very few complete sets can be made up, it will be advisable for purchasers to make early application for them; more especially as they will, before long, become as scarce and valuable as Mr. Gould's other works.

"To no portion of the globe," says the author, "does there attach so much interest as to that vast extent of the Old World which we designate Asia. It is there that all the productions of Nature essential to the well-being of man occur in the greatest abundance. . . . That the zoology, then, of such a country should have called forth the notice and study of able minds cannot be surprising; and yet it is remarkable that no one has attempted a work comprehending a general history of its ornithology. This hiatus in Ornithological literature has been filled up by the present work on 'The Birds of Asia.'"

"The later works of Mr. Gould have been distinguished for the exquisite finish of the illustrations, but none is so remarkable in this respect as 'The Birds of Asia.' Drawn with all the fidelity which characterizes his earliest pro-

ductions, the birds represented in this work may be seen in the romantic beauty of their native haunts, and many of the bright-hued flowers of the East will be found figured in these magnificent illustrations."—*Nature.*

VII. GOULD. The Mammals of Australia (with Copious Descriptions). *Illustrated with* 180 *plates*, colored by hand. 3 vols. London, *published by the Author*, 1863

Sotheran's price for the above is £42, *i. e.*, $210. This work was dedicated to the late Prince Consort.

The author's visit to Australia had enabled him to procure so much valuable information respecting the habits and economy, and many new species, of the singular and interesting Mammalia of that country, that he determined upon publishing a work on the subject.

"In this work, the animals themselves are not only figured, but portraits of them from life are delineated, of which we cannot but notice one of Landseerian vigour—the physiognomy of the Tasmanian wolf. In the publication of such a work Mr. Gould confesses that he has departed from his original purpose of confining himself wholly to Ornithology, and owns that, with such profusion of materials at his command, he was tempted to overstep his self-assigned limits. The scientific world ought to be grateful to him for having yielded to a temptation which, contrary to the normal rule, is productive of good."—*The London Times.*

VIII. GOULD. The Birds of Great Britain (with Copious Descriptions). *Illustrated with* 367 *plates*, colored by hand. 5 vols. London, *published by the Author*, 1873

Published unbound at £78 15s., *i. e.*, nearly $395, exclusive of twenty-five per cent. U. S. duty. Sotheran's present price in London is £75, *i. e.*, $375, in half morocco.

The most complete book of reference to the ornithology of Europe and one that should be in every Public Library, for besides being beautifully illustrated it gives, in a concise manner, a complete description of each bird. Every plate is a picture in itself, and the birds—admirably drawn by the author, his wife Mrs. Gould, and Mrs. Lear—are represented in the most life-like and characteristic attitudes, while the large size of the work has enabled the artist to depict almost all of the natural size. To the naturalist it is indispensable as a work of reference, while by the collector it will be found a most handsome library book, and one which for beauty of illustration will never be surpassed.

"No work of greater beauty will be produced than that on which John Gould, returning in his later life to his first love, bestowed the fulness of his energy and the acme of his artistic talent. We allude to his 'Birds of Great Britain.' The care bestowed on the plates of this work was remarkable, the aim of the author being to produce a picture of the birds as they appeared in their natural haunts, and especial pains were bestowed on the young, particularly those of the Wading Birds and Natators. In this fine work most of the drawings were developed and placed on stone by Mr. W. Hart, who also executed all the plates of the later works."—*Nature*, 1881.

IX. HANDSOME HAND-CARVED OAK CABINET FOR THE ABOVE SET OF BOOKS AND FOR WHICH IT WAS SPECIALLY MADE.

This splendid cabinet, which cost some two hundred dollars to make in London, measures forty-two inches in height, seventy inches in length and twenty-four inches in depth. There are three plate glass and lock doors to the three

departments, which are entirely separated from the inner casings that are brought flush up to the door frames so as to expose the whole of the volumes. The book case is made of English oak, and presents a somewhat similar appearance to the illustration above this number. The carving is, however, slightly different. At each end is a carved pillar, elegantly festooned with ivy. These support a very heavy carved cornice, upon which is elegantly carved floriated scroll, Tudor roses and other conventional ornamentation. Below is a fillet of somewhat similar character. The top consists of a movable flap (hinged) and with rests so as to form two reading-desks or portfolio stands.

All the beautiful carving is executed by hand, and the cabinet just holds the twenty-four volumes of this valuable set of Gould's grand works.

TOGETHER 24 VOLUMES, square large folio (21¾ inches by 14⅝). Uniformly and newly bound by ZAEHNSDORFF in half dark green morocco extra gilt, cloth sides, gilt edges, with English oak cabinet for the same.

London, 1850–87

THIS MAGNIFICENT COLLECTION OF TWENTY-FOUR VOLUMES, INCLUDING OAK CABINET, WILL BE STARTED AT AN UPSET PRICE OF $1,500, AND WILL BE SOLD AS ONE LOT.

If no bid, however, be offered of that amount, the collection will be sold in nine lots as laid out in the catalogue description.

"Mr. Gould has produced a series of magnificent works without a rival in the Cabinets of Science, and the gem of every rich man's library, to which, unfortunately, works of such artistic beauty, from their great costliness, must necessarily be confined. . . . In taking a review of Mr. Gould's labours, we cannot fail to be impressed with the benefits conferred by them on Ornithological Science. These benefits are not merely confined to the introduction of new species to our knowledge, nor yet to the elucidation of points involved in doubt, or the extrication of species or groups from a maze of confusion,—they also result from the plan of the Works themselves, which constitute, as far as they go, a complete pictorial Museum of Ornithology, to which the student may refer at once, and without the trouble of searching for the description of one species in one publication, and of another in a second, and so on, before he is able to satisfy himself as to the novelty or the contrary of the European Bird, Toucan, Trogon, or the rest, under examination."—PROF. MACGILLIVRAY.

"The works of Mr. Gould constitute a new epoch in the history of Ornithology. The boldness of the plan on which they were executed; the number of new species added to science, and of doubtful species cleared away from previous obscurity; the unadorned fidelity of the descriptions; the exquisite accuracy of the plates, in which the utmost adherence to nature is united with that felicitous effect which stamps the artist, and proves that grace and truthfulness may meet together. Again, Mr. Gould's Works form in themselves an Ornithological Museum, pictorial we grant, but of such a character as to obviate the necessity of a collection of mounted specimens obtained at no trifling cost, and preserved, even where room can be afforded for them, not without the greatest trouble. Let it not be supposed that we deny great credit to others—to writers on certain departments of Ornithology who have admirably illustrated their subject. But from all these Mr. Gould's grand works stand out in bold relief—they are themselves alone.' "—*The London Times.*

ORIGINAL DRAWINGS OF SELOUS, WITH PROOF BEFORE LETTERS IMPRESSIONS OF THE SAME.

201 SELOUS (H. C.) *Twenty-one Original Drawings in outline illustrative of the Life of Moses, beautifully executed, carefully laid down on card-board mounts* (20⅛ *inches by*

14⅝), *with MS. quotations descriptive of them;* Also, *a set of the engravings after the same* (23⅝ *inches by* 17¼), PROOF IMPRESSIONS BEFORE LETTERS. Together, 42 plates.

UNIQUE COLLECTION of the extremely spirited original pen and ink drawings executed by the celebrated English artist and book illustrator Selous and with proof impressions of the same. These show the difference between two sketches as originally executed by the artist and the change made later in details. In the engraving of "Moses and the Decalogue," the tablet is blank, but in the original are Roman numerals thereon. The original sketch of Mr. Selous, of "Moses and the Burning Bush" has an angel depicted amid the flames but which is left out in the engraving. The artist of these original drawings, illustrative of the Bible, has achieved an international reputation. No man has more popularized the writings of Bunyan and Goldsmith through the medium of the pencil than Selous. The sale of the editions of those writers illustrated by him and which were published in parts for popular distribution was as large in America as in Great Britain.

IVORY MINIATURE OF CHARLES KEMBLE THE ACTOR.

202 CHARLES KEMBLE. *An ivory miniature of, by the eminent English artist* W. H. NIGHTINGALE. In old-fashioned gold frame, with bronze and wooden mounts.

ORIGINAL MINIATURE, and as stated on visiting card of the artist, on back of frame, of "Charles Kemble by W. H. Nightingale, 19 Princes Street, Stamford Street." This excellent miniature in pencil on ivory represents the head and bust of the great actor when he was in the prime of life.

Charles Kemble, the brother of Sarah Siddons and John Philip Kemble, was born in South Wales in 1775. He was educated at Douay, in France, and became an actor at the age of eighteen. In 1792, he performed at Drury Lane Theatre, London, as "Malcolm" in "Macbeth" and continued upon the stage with the highest success until 1840. Charles Kemble died in 1854.

ILLUMINATED PAPAL INDULGENCE OF GREGORY XIII.

202* MS.—GREGORII PAPAE INDULGENTIA. *An illumination on vellum in gold and colors, Gothic Text in red, gold and blue, with four capital letters and broad border, illuminated.* Small 8vo. (7⅛ by 5¼), in fine old frame, with glass. SÆC. XVI.

UNIQUE VELLUM MANUSCRIPT of the Sixteenth century. It consists of the text of a Papal Indulgence of the celebrated Pontiff Ugo Buoncompagni, Gregory XIII., who succeeded Pius V. in 1572 and is celebrated as the founder of the Gregorian College at Rome and as the reformer of the Julian Calendar, which resulted in the "New Style," as it is called, being generally adopted.

This illumination is surrounded by a border an inch in width on three sides, and over half an inch on the fourth. The illuminated work within this border represents flowers, insects and birds, including the peacock, peahen and pheasant. These rest on red and white scroll work, upon which also stands a grotesque figure, half bird, half animal. At the bottom is a landscape, with a church and buildings in the distance. Two of the Apostles, one praying, the other preaching, are also depicted in the border. The text which takes up the centre of the illumination is decorated with capital letters in colors and gold, finials insects and flowers. It reads as follows:

"Gregorius Papa XIII. concessit dies indulgentiæ curlibet. dicenti, ante missam sequentem orationem. Ago volo missam celebrare et conficere corpus

et sanguinem D. A. I. C. juxta vitum sanctæ Romanæ Ecclesiæ ad laudem omnipotentis Dei, totiusque curiæ triumphnatis ; ab utilitatem meam totiusque Ecclesiæ militantis et patientis pro omnibus qui se commendaverunt orationibus meis in genere et in specie; et pro Felici statu sanctæ romanæ Ecclesiæ Amen. Gaudium con pace emendationem vitiæ spatium veræ penitentiæ gratiam et consolationem Sancti Spiritus perseveriantiam in bonis operibus, cor contritum et humilitatum et que felicem vitæ meæ consumationem tribuat. migi. omnipotens et misericors Dominus. Amen."

203 NOUVELLES HEURES GOTHIQUES, D'APRES LES MANUSCRITS DES BIBLIOTHÈQUES, NATIONALES ET PARTICULIÈRES. *Nearly* 200 *pages of* EXQUISITE MEDIEVAL ORNAMENTATION, *chromo-lithographed in gold and colors after ancient missals, together with large* MINIATURES, *etc.* Small 4to, fresh claret colored velvet, gilt edges, with metal corners, clasps, and lettering on back.

Paris, *Leroy, Secail & Cie.*, n. d.

FOUCQUET—LIVRE D'HEURES, MAGNIFICENTLY BOUND BY LORTIC.

204 FOUCQUET (JEHAN). (ŒUVRE, CONTENANT LE LIVRE D'HEURES DE MAISTRE ESTIENNE CHEVALIER. 52 EXQUISITE MINIATURES ILLUMINATED IN GOLD AND COLORS, *and numerous elegant borders, woodcuts, etc.* 2 vols. 4to, beautifully bound by LORTIC in brown morocco extra gilt, with inserted colored leathers mosaiced on the backs and the sides of MAIOLI-GROLIER design with watered silk linings, gold borders wlthin the covers, morocco. joints, gilt edges, and leather bound drop case.

Paris, *Curmer*, 1866–7

A SPLENDID COPY. A Chef d'Œuvre of Art. Sotheran's price for a copy of the above in a late "Price Current" was £25. The illuminated miniatures are the size of the page. The second volume with the text of M. L'Abbé Delaunay is finely decorated with illuminations, ornamental borders, woodcuts, etc. The 250 pages of the text of volume one are surrounded by illuminated borders selected from various celebrated manuscripts each of a different pattern.

This is one of the most magnificent and interesting productions ever published, and all the resources of the Chromolithographic Art have been lavished upon fac-similes of paintings in every way worthy of them.

CURMER'S EVANGELISTS IN THE RELIURE OF BELZ-NIEDREE.

205 CURMER (LEON). LES EVANGILES DES DIMANCHES ET FÊTES DE L'ANNÉE. SUPERBLY ILLUMINATED AFTER ANCIENT MISSALS, *with other illustrations, woodcuts, etc.* 2 vols. thick large 4to. Bound by BELZ-NIEDRÉE—The volume containing Parts 1 and 2, in red crushed levant morocco, inside gold borders, rounded corners, inside gold borders and green watered silk ends,

gilt edges ; the other (Part 3), half red crushed levant morocco to match, cloth sides, gilt edges.

Paris, *Curmer*, 1864

REMARKABLE SET OF BOOKS in two volumes and in silk lined case with brass handles and catches.

One volume is the letterpress text with lovely wood engravings, etc., woodcut borders, head and tail pieces, etc. Many are taken from missals, others from Holbein's "Dance of Death," medieval manuscripts, paintings, etc., coats of arms, emblems, saints, etc., etc.

The other volume consists entirely of superb chromo-lithographic illuminations in metals and colors, of miniatures, initial letters, borders, etc. There are one hundred fac-simile reproductions of miniatures from the most beautiful manuscripts known, and every page to the number of 400 corruscates with a characteristic ornamentation of the principal periods in the history of palæographical art.

In a "Morgand et Fatout" catalogue (No 328) the sum of 1,500 francs was asked for an ordinary copy in morocco. The following was the description given of that copy :—" Belle publication chromo-lithographique, contenant la reproduction de cent miniatures, tirées des plus beaux manuscrits connus, et dont chacune des pages, au nombre de 400, est encadrée dans un ornement caractérisant les types des principales époques de l'art des miniatures. Indépendamment du mérite de l'exécution, cet ouvrage est curieux et intéressant pour le connaissance et la comparaison des anciens manuscrits et peut être d'une grande utilité pour leur étude."

CURMER'S EDITION OF THE IMITATION OF CHRIST—SUPERBLY BOUND BY DAVID.

206 A'KEMPIS (THOMAS). IV LIVRES DE L'IMITATION DE IESVS CHRIST Qu'aucuns attribuent a IESSEN, d'autres a GERSON, et d'autres a THOMAS A KEMPIS, fidellement traduits. Nouellement mis en Francois par M. R. G. A., et reueu par le mesme Autheur en ceste derniere Edition A Paris Chez NICOLAS GASSE, au Mont St. Hilaire pres la Court d'Albret M.DC.XXVI. Avec Approbation; *also*—

APPENDICE A L'IMITATION DE JESUS-CHRIST, Notice de M. JULES JANIN; sur L'Imitation de JESUS-CHRIST Auteurs Presumes de l'Imitation par M. L'ABBE DELAUNAY, Chanoine de Meaux, Cure du Diocese de Paris; Histoire de L'Ornamentation des Manuscrits par M. FERDINAND DENIS Conservateur de la Bibliotheque de Sainte-Genevieve; Catalogue Bibliographique Indiquant Les Manuscrits Reproduits dans l'Imitation et les Imprimes Cites dans l'Histoire de l'Ornamentation des Manuscrits Index des Manuscrits Avec L'Indication des Noms des Dessinateurs et des Chromographes Grande Danse Macabre.

MAGNIFICENTLY ILLUMINATED *from ancient manuscripts in chromo-lithography by* LE MERCIER *and numerous wood-engravings*. 2 vols. thick large 8vo, superbly bound by DAVID in embossed maroon crushed levant morocco,

broad inside gold borders, green watered silk, gilt edges, and in morocco rimmed, leather lined drop cases.
Paris, *Curmer*, 1856–58

QUITE SCARCE. This glorious triumph of the chromo-lithographic art is one of the best works produced by the celebrated Parisian bibliopolist Curmer. He has united examples of almost every school of European medieval illumination and from the Sixth to the Fifteenth century as well as any quantity of wood-engravings from ancient manuscripts and printed books. among the last named of which are the HOURS OF VOSTRE and KERVER, and illustrations of the "Dance of Death," etc., by Seebald Beyham, Hans Holbein, etc. There are also portraits of the presumed authors of the Imitation of Christ. There are also examples from oriental manuscripts. But Curmer's edition of the "Imitation" must be recognized above all as a grand art work illustrative of paleography and the reproduction in the best style of chromo-lithography ever accomplished in the wonderful borders and page plates illustrative of the 1626 Paris edition, which was chosen by M. Curmer for its text. The page colored illustrations that are executed in gold, colors and metals include portraits of Anne of Brittany, Louis XIV. and other grand designs, notably those on the false title, the dedication and the other titles. The borders which are around every page of the first volume described are marvelous in their workmanship and include examples as stated, from the Sixth to the Fifteenth century inclusive.

The grand illuminated manuscripts in the British Museum, Bibliotheque Nationale, Musee des Souverains and the most celebrated collections of Europe have been utilized to bring together a wonderful gathering of the finest examples. Among them are fac-similes from "St. Augustine's Psalter" illuminated in the Sixth century, the "Evangelists of Charlemagne," Anglo-Saxon and Celtic manuscripts, the "Psalter of St. Louis and Blanche of Castile," the "Hours of Anne of Brittany" and other celebrated paleographic marvels which are exhibited in this volume so as to bring almost before the eyes at a glance what a student in bibliophilism would take years to get an idea of except from two or three other works which are in this division of the Trivulzio Catalogue. The wealth of color, the gorgeousness of decoration and the beauty of miniature have never been excelled. Grotesque and serious, rural and domestic, sacred and profane subjects are intermingled in a manner that charm the eye and delight the imagination.

207 **Illuminated Black Letter.**—BALLADES, FABLIAUX ET TRADITIONS DU MOYEN AGE. *With the curious and grotesque vignettes and initial letters, colored and heightened with gold.* 8vo, half morocco, gilt (a few pages slightly torn at top). Paris, *Firmin Didot, n. d.*

UNIQUE BLACK LETTER and limited edition with forty-eight pages of notes and glossary at end. The illustrations admirably take off the grotesque aspects of medieval miniatures. They illustrate such facetious stories as "La Dame Sans Merci"; Le Franc Manger"; "La Veielle des Fileuses"; "Du Jouvencels qui se maria a Madame Marie Mere de Dieu"; "De la Femme Lige de la Fausse Monarchie du Diable"; "Aventure merveilleuse d'un Eveque qui prit le Diable a son service," etc.

208 JOLIMENT (T. de). Notice Historique sur la Vie et les Œuvres de JACQUES LE LIEUR, Poëte Normand du XVIe Siècle. En son Temps Conseiller-Echevin de la Ville de Rouen, Secrétaire et Notaire du Roi, etc. Publiée pour

la Première Fois. *Colored plates.* Half morocco, top edge gilt. Moulins, 1847

RARE. Privately printed in limited issue and plates COLORED BY HAND. These represent:—1. "The arms of Jacques Le Lieur"; 2. "Fac-simile of his writing and signature"; 3. "House of Jacques Le Lieur in 1525"; 4. "Jacques Le Lieur offering to the town of Rouen his Livre des Fontaines." The last named is heightened with gold.

LARGE PAPER COPY OF WESTWOOD'S ILLUMINATED MSS.—COLORED BY HAND AND HEIGHTENED WITH GOLD.

209 WESTWOOD (J. O., *F.L.S.*). ILLUMINATED ILLUSTRATIONS COPIED FROM SELECT MSS. OF THE MIDDLE AGES. *Illustrated with numerous plates,* ILLUMINATED BY HAND IN GOLD AND COLORS. Large 4to, old red morocco gilt, edges gilt. London, *William Smith,* 1846

LARGE PAPER, with the forty beautiful plates richly executed in gold and colors. The miniatures in this work have been copied from some of the rarest manuscripts, among which may be named—Queen Mary's "Latin Psalter"; "Bible Historiale" of the Duke de Berri; Henry the Eighth's "Prayer Book"; Henry the Sixth's "Psalter"; "Trésors des Histoires"; "Missal of Lucas Van Leyden and scholars"; "Latin Prayers" with miniatures by Perugino; "the Sforza Missal"; "Prayer Book" of Queen Mary de Medicis; Cardinal Wolsey's "Leccionarium"; "Psalter of St. Louis," etc. The above named and other manuscripts from which these miniatures have been taken were from the following collections—the British Museum, the Soanean Museum, the Delafosse and Westwood Libraries, London; the Bodleian and Christ Church Libraries, Oxford; Trinity College Library, Cambridge; the Arsenal and Institute Libraries, Paris.

WESTWOOD'S ILLUMINATED MANUSCRIPTS.

210 WESTWOOD (J. O., *M.A.*). Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts. With a Descriptive Text to each Plate, serving as a History of British Palæography and Pictorial Art. *Illustrated in a series of over fifty superb plates, most elaborately executed in exact fac-simile of the originals in gold and colors—drawn on stone by* W. R. TYMAN, *and chromo-lithographed by* DAY *and* SON. Thick large folio, fresh half crushed levant morocco extra gilt, cloth sides, edges gilt, by F. BEDFORD. London, *Quaritch,* 1868

RARE. The entire edition of this valuable work was limited to 200 copies, and the stones were then destroyed. The price to subscribers was £17 17s. and to non subscribers £21. This is one of the most sumptuous works ever executed and illustrates a phase of art unique and absolutely wonderful.

"To most persons this 'dark age' (*i. e.*, from the Roman Occupation of England to the Norman Conquest), as it has been termed, will scarcely be supposed capable of affording materials for such a history; and indeed, with the exception of a very few examples given by Strutt, Astle, and Shaw, no opportunity has been afforded to the public of judging of the marvellous beauty and excessive intricacy of the ornamentation and designs of ANGLO-SAXON and IRISH MANUSCRIPTS, until the publication of my 'Palæographia Sacra Pictoria,' in which I devoted many plates to these marvels of art. The study of these Manu-

scripts has, indeed, brought out the singular fact that, at a period when the fine arts may be said to have been almost extinct in Italy and other parts of the Continent—namely, from the fifth to the end of the eighth century—a style of art has been established, cultivated, and brought to a wonderful state of perfection in these islands, absolutely distinct from that of all other parts of the civilized world, and which was adopted and imitated in the schools founded on the Continent by Charlemagne, as well as in the monastic establishments founded or visited by Anglo-Saxon and Irish missionaries, many of which subsequently became the most famous seats of learning."—WESTWOOD.

THE UNIVERSAL PALEOGRAPHY OF SILVESTRE.

211 SILVESTRE (M. J. B.). UNIVERSAL PALEOGRAPHY, or a Collection of Fac-similes of the Writings of every Age, taken from the most authentic Manuscripts existing in the Libraries of France, Italy, Germany, and England, by M. SILVESTRE, accompanied by an Historical and Descriptive Text and Introduction by CHAMPOLLION FIGEAC and AMIE CHAMPOLLION, Fils. Translated from the French and edited with Corrections and Notes by Sir FREDERIC MADDEN, K. H., F.R.S., M.R.I.A. *Containing upwards of* 300 *large and most beautifully executed* FAC-SIMILES, *most richly illuminated in gold, silver and colors, the finest style of art, from the best and most interesting Papyri; Persian, Indian, Chinese and other Oriental MSS.; Hebrew, Greek and Latin MSS. of the Holy Scriptures; Missals, Breviaries, etc., the Picture Writings of the New World, and other Documents, many of the greatest importance no less for their artistic beauty than for their historical value.* 2 vols. folio, the text in 2 vols. large 8vo. Together 4 vols. Fresh half red levant morocco extra, gilt edges. London, 1850

QUITE UNCOMMON AND RARELY OFFERED FOR SALE. It was published at £63, *i. e.*, $315. The best work on the manuscript literature of ancient and medieval times. The finest possible specimens are given of MSS. in every European and Oriental language; of such languages as GREEK and LATIN many specimens of every century and every style are represented. The number of reproductions of ITALIAN, FRENCH and GERMAN MINIATURES is very considerable.

This is, perhaps, the finest book in the world, and the most interesting to the scholar and the man of taste. Three hundred fac-similes of the choicest manuscripts in Europe need no other recommendation than to state the fact. The French edition of this work cost nearly twenty thousand pounds in getting up. Only 250 copies were printed, of which the King of France took 66 for libraries in the various departments, and the remainder were subscribed for in Russia and Germany.

212 SHAW (Henry). Alphabets, Numerals, and Devices of the Middle Ages; [Selected from the Finest Existing Specimens.] 48 *fine plates*, 26 *of which are finely colored and heightened with gold in fac-simile of the originals.* Large 4to, half morocco, top edge gilt, others uncut.
London, *Quaritch*, 1845

LARGE PAPER, and published at £4. 4s. Printed by C. Whittingham at the Chiswick Press.

All the illuminated works of Mr. Shaw are of great beauty in their details. Nearly all are extremely rare, and the above is in splendid condition.

The "London Spectator," in a criticism of Shaw's "Illuminated Ornaments," says:—"The design of this work is unique, and its execution beautiful. The elaborate richness of decoration, and the splendor of the combinations of color and blazonry, which render illuminated missals so curious and valuable, afford many useful hints for embellishment in color and design."

LARGE PAPER COPY ON VELLUM PAPER OF THE STATUTES OF THE ORDER OF THE HOLY GHOST—WITH ILLUMINATED PLATES.

213 STATUTS DE L'ORDRE DU SAINT-ESPRIT AU DROIT DESIR OU DE NOEUD INSTITUÉ A NAPLES en 1352 par LOUIS D'ANJOU, Premier du Nom, Roi de Jerusalem, de Naples et de Sicile. Manuscrit du XIVme Siecle Conservé au Louvre dans le Musee des Souverains Francais, Avec une Notice sur la Peinture des Miniatures et la Description du Manuscrit par M. LE COMTE HORACE DE VIEL-CASTEL Conservateur du Musee des Souverains Français au Musee Imperial du Louvre. *Illustrated with a fac-simile of this manuscript of the fourteenth century in seventeen plates on large vellum paper, with the miniatures and borders finely illuminated in metals and colors.* Square maximo (24½ inches by 18½), red morocco, super-extra, blind tooled, beveled sides, gilt edges.

Paris, *Engelmann et Graf*, 1853–54

LARGE PAPER and VELLUM PAPER, of which but a limited issue was printed. The text was executed from the types of Claye, and the plates in metals and colors were by the eminent Parisian chromo-lithographers Engelmann and Graf, under the scientific direction of Count Horace de Viel-Castel, after the fac simile designs of MM. Schultz and Racinet, executed on stone by M. H. Moulin.

This was the Hamilton Palace copy, and was purchased at the sale of that collection. Copies of the work are now quite scarce, as it was published by subscription, and the stones were then cleaned off.

FAC-SIMILE OF A FOURTEENTH CENTURY ENGLISH ILLUMINATION—LOVELILY FINISHED BY HAND IN COLORS AND HEIGHTENED WITH METALS.

214 ILLUSTRATIONS OF ENGLISH CUSTOMS IN THE XIVTH CENTURY FROM THE ILLUMINATIONS OF THE LOVTEREL PSALTER, WITH REMARKS ON THIS ILLUMINATED MANUSCRIPT OF THE FIRST PART OF THE FOURTEENTH CENTURY. COMMUNICATED BY JOHN GAGE ROKEWODE, ESQ., IN A LETTER TO THE EARL OF ABERDEEN. *Illustrated with very beautifully illuminated plates, heightened with gold and silver, and hundreds of figures.* Large folio, morocco gilt, gold inside borders, leather hinges, edges gilt. [London, 1839.]

UNIQUE AND VERY RARE. This consists of lithographic plates, with texts privately issued by the London Society of Antiquaries, and in this copy the

plates are most beautifully illuminated by hand in gold, silver and colors—the metal work being damascened in places. The title is a beautiful piece of original illumination, and is most chaste in its design and execution.

"The 'Louterell Psalter,' so valuable for the illustrations it affords of English manners and customs during the first part of the Fourteenth century, is a thick folio on vellum measuring 14 inches by 10, and contains 309 leaves, besides a fly-leaf at each end. The text is black letter nearly half an inch long, each page having fourteen lines. The margins throughout the greater portion of the Manuscript are variously painted, many with foliage and a mixture of grotesque figures of men and animals, some with chivalrous subjects, and others with domestic and rural scenes and sports. The gold used in the initial letters and in other parts of the Manuscript is solid, and often diapered or dotted in burnished patterns. Some silver is also used in the decorations."—ROKEWODE.

III. Bibliotheca Curiosa,

INCLUDING

RARE ILLUSTRATED FACETIÆ, BOOKS OF EMBLEMS, ALCHEMY, WITCHCRAFT, FREEMASONRY, JESUITS, ETC.

215 'BECKETT (Gilbert Abbott). The Comic Blackstone. Revised and Extended by ARTHUR WM. A' BECKETT. *With ten full-page colored illustrations, and others by* HARRY FURNISS. 8vo, fresh polished calf gilt, top edge gilt, others uncut. London, 1887

216 ABBOTT (George, *Archbishop of Canterbury*). Briefe Description of the Whole World, wherein is Particularly Described all the Monarchies, Empires and Kingdoms of the same with their Academies as also their severall Titles Scituations thereunto Adjoyning. *Engraved title by* MARSHALL (*mended*). Minimo, calf, rebacked. London, 1656

RARE. The author devotes some eighty pages to a very curious account of North and South America.

217 ACADEMICIANS OF 1823 or the Greeks of the Palais Royal and the Clubs of St. James by CHARLES PERSIUS. *Colored front.* Small 8vo, boards, uncut. London, 1823

VERY SCARCE and dedicated to the Duke of York. This very eccentric work on gambling has an account annexed of numberless suicides, robberies and murders committed in gambling hells.

218 ACAJOU ET ZIRPHILE, Conte. *Plates.* Minimo, half crushed maroon levant morocco gilt, top edge gilt by V. CHAMP. A Minutie, 1744

RARE. This strange little work is illustrated with facetious plates, where witches, dragons and spirit hands play a weird part.

219 ADVIS FIDELLE AUX VERITABLES HOLLANDOIS Touchant ce qui s'est Passe dans les Villages de Bodegrave et Swammerdam, et les Cruautes, Inouies que les Francois y ont Exercées avec un Memoire de la Dernière

Marche de l'Armée du Roy de France en Brabant et en Flandre. *Folding plates.* 4to, mottled calf gilt, inside gold borders, red edges. *n. p.*, 1673

VERY RARE. This work was rigidly suppressed, exhibiting as it did the horrible massacres, frightful rapine and infamous conduct of the royal French troops in Holland. No more terrible scenes of human deviltry committed upon man and woman have ever been depicted than those exhibited in the terrible etchings in this frightful volume. No American Indians or any other savages were ever guilty of worse crimes than those perpetrated by those diabolical fiends, the soldiers of the Most Christian King Louis the Fourteenth, the wretch whom Macaulay said—"succeeded in passing himself on his people as a being above humanity."

220 ALBERTVS MAGNVS. De Secretis Mvlierum item de Virtutibis Herbarum Lapidum et Animalium. *Handsomely engraved title.* Minimo, calf.
Amsterdam, *apud Iacobum Iansonium*, 1655

RARE. The engraved title represents Cupids, Diana and her nymphs, one of whom is possessed.

221 ALBUM OF LOVE : Containing Love Thoughts by Many Contributors. *Engraved false title.* Small 8vo, half calf.
London, *n. d.*
With inserted heraldic book-plate of Alfred Braithwaite.

222 ALCHEMY.—A NEW LIGHT OF ALCHEMY: Taken out of the Fountain of Nature and Manual Experience. To which is added a Treatise of Sulphur written by MICHEEL SANDIVOGIVS: *i. e.*, Anagrammatically "Divi Leschi Genus Amo." 12mo, half morocco, cloth sides, red edges.
London, 1674

RARE. The sub-title reads—"Also Nine Books of the Nature of Things, written by Paracelsvs, viz., of the Generations, Growths, Conservations of Life, Death, Renewing, Transmutation, Separation and Signatures of Natural Things; also a Chymical Dictionary explaining hard places and words met withal in the Writings of Paracelsus and other obscure Authors, all which are faithfully translated out of the Latin into the English tongue, by J. F. M. D." The title is mended and some pages are soiled.

"REYNARD THE FOX," ALB. VON EWERDINGEN'S ILLUSTRATIONS—PETER SCHENCK'S EDITION OF 1752.

223 ALKMAR (Heinrichs von). REINEKE DER FUCHS mit Schonen Kupfern nach der Ausgabe von 1498 ins Hochdeutsche ubersetzet und mit einer Abhandlung, von dem Urheber, wahren Alter und grossen Werthe dieses Gedichte versehen von JOHANN CHRISTOPH GOTTSCHEDEN. *Profusely illustrated.* 4to, half sheep (stained).
Leipzig *and* Amsterdam, *Peter Schenck*, 1752

RARE ORIGINAL EDITION, with GOOD IMPRESSIONS of the illustrations, and one of the most sought-after editions of "Reynard the Fox," on account as Brunet states, of the 57 engravings of Alb. von Ewerdingen, and some by Fokke,

illustrations which, while most exact from the standpoint of natural history, truthfully tell the subject of the various fables.

The original designs of this work were sold at the White Knight's sale in 1819, and were purchased by Mr. Hibbert for nearly £90 sterling, *i. e.*, $450.

Alkmar lived at the end of the Fifteenth century. Rollagen asserts that "Henry Alkmaer" was only a pseudonym of Nicholas Baumann, who revenged himself on the Duke de Juliers by writing the above as a satire on the manners of his time. It is certain that the "bas-allemand" edition of "Reinecke Vos" of Alkmar was a translation of ancient Flemish versions, probably derived from the original French. Alkmar, in his preface to the 1498 edition, says that he had—"traduit le present livre du Welche et du Français."

224 ALMANACH PARISIEN, en Faveur des Etrangers et des Personnes Curieuses Indiquant par Ordre Alphabétique tous les Monumens des Beaux-Arts, Répandus dans la Ville de Paris et aux Environs; celui à pour objet les Lieues Remarquables ou par le Grandeur du Dessein, ou par les Morceaux du Peinture et de Sculpture qu'on y voit; Edifices Sacrés, Chateaux et Maisons Royales, Palais, Hotels, Ouvrages Publics; Maisons de Plaisance, etc. Minimo. Paris, 1772

225 ALMANACH DES DAMES pour les Ans 1811 et 1820. *Vignette titles and plates after eminent masters, also portraits of* MADAME DE MAINTENON, LA VALLIERE, MADAME SEVIGNÉ (*one plate short*). 2 vols. minimo, calf, gilt edges (not uniform). Paris, 1811–20

226 AMADIS OF GAUL. The Famous and Renowned History of. Translated out of French into English by FRANCIS KIRKMAN. Small 4to, half calf.
London, *Printed by Jane Bell*, 1652

RARE, and—"Conteining the Heroick Deedes of Armes and Strange Adventures as well of Amadis himself as of Perion his Son and Lipvart of Greece, Son to Efplandim, Emperor of Constantinople, wherein is shewed the wars of the Christians against the Turks, the death of Armato, King of Turkey, and the strange death of Melea Enchantress, the love of Perion de Gaule, otherwise the Knight of the Sphere to Gricilerea, Daughter to the Emperor of Trebisond and of Lifvart of Greece, sometimes called the Knight of the True Cross, to Onlorea another Daughter of the Emperor of Trebisond, together with the Acts and strange Adventures of many other great Lords and Princes as well Christians as Pagans. Being the sixth part, never before published."

227 AMADIS DE GAULE. Traduction Libre Par M. LE COMTE DE TRESS. * * * 2 vols. 12mo, mottled calf, gilt. Amsterdam *and* Paris, 1779

Stamped in gold on the sides with the coronet, supporters and arms of the Duke de Montmorenci. This translation was made from the text of Nicolas d'Herberay, Seigneur des Essarts by the Comte de Tressan, the friend of Voltaire, and who was educated along with Louis XV.

228 AMŒNITATES POETICÆ sive THEODORI BEZÆ, MARCI-ANTONII MURETI, et JOANIS SECUNDI Juvenilia, tum JOANIS-BONEFONII Pancharis: JOACHIM-BELLAII

Amoris, etc. *Engraved portraits by* FICQUET. Minimo, bound by DEROME in red morocco gilt, edges gilt.
Leyden, 1779

RARE, and printed on tinted paper with inserted heraldic book-plate by S Kalle of "Ex Bibliotheca Warcklenensi comit: de Borch."

229 AMORY (Thomas, *Gent.*). The Life of JOHN BUNCLE, Esq. A New Edition. 3 vols. small 8vo, half calf, sprinkled edges. London, 1825

RARE. Handsomely printed edition with heraldic book-plates of "John Jebb, D.D., F.R.S., Bishop of Limerick, Ardfert and Aghadoe."
"The soul of Rabelais passed into Thomas Amory."—HAZLITT.
"This amusing and singular work is a sort of sketch of his own (Amory's) life."—LOWNDES.

230 AMUSEMENS DE LA CHASSE et de la Peche ou l'on Enseigne la Maniere de Prendre toute sorte d'Oiseaux et d'Animaux a Quatre Pies. *Numerous plates.* 2 vols. small 8vo, mottled sheep gilt, red edges.
Amsterdam, 1743

VERY SCARCE. The sub-title reads further—"avec des Instructions sur la Volerie et les Oiseaux qui y servent: les plus beaux Secrets de la Chasse et de la Pêche; la maniere de faire les Rets et les Filets; la connoi sance des Chiens et des Chevaux de Chasse; la maniere de les elever et de les instruire avec les Remedes qui conviennent a leurs maladies: on y a joint un grand nombre de belles Figures, et un Dictionnaire de tous les termes usités pour la Chasse et la Pêche."

231 ANACREON. Odes, translated by THOMAS MOORE. *With 54 illustrative designs, mostly of nudes, by* GIRODET DE ROUSSY. Oblong minimo, illuminated cloth, beveled sides, gilt edges. London, *n. d.*

Girodet de Roussy, inspired by a genius altogether Greek in its character, has translated Anacreon better by his pencil than he could have been by words. One might fancy that his designs had been executed under Anacreon's own eye by some Greek artist, who had himself witnessed that soft and voluptuous existence, where song and pleasure are one.

232 ANECDOTES SECRETTES pour Servir a l'Histoire Galante de la Cour de Pekin. 2 vols. in 1. Minimo, old calf gilt, marbled edges. A Pekin (Paris), 1746

VERY SCARCE, with coat of arms stamped in gold on the back. The Court of Pekin is really that of Versailles.

233 APOLLON ET LES MUSES. *Beautifully illustrated with tinted plates.* 8vo, smooth morocco gilt, inside gold borders, edges gilt. Paris, *n. d.*

RARE. The text of these beautiful plates, which are after the style of Bartolozzi and Cipriani, but colored by hand, is by Dorat, Danchet, Demoustier, La Motte, Rousseau, etc.

234 APPARITIONS.—RECUEIL DE DISSERTATIONS ANCIENNES et Nouvelles sur les Apparitions, les Visions et les Songes

avec une Preface Historique par M. L'Abbe Lenglet Dufresnoy. 6 vols. small 8vo, mottled calf gilt, red edges. Avignon, 1751–52

This set at one time belonged to the Irish Catholic library of Douay, which was founded in 1596 by Christopher Cusack.

235 ARABIAN NIGHTS ENTERTAINMENTS. Translated with Copious Notes by E. W. Lane. *Many hundred beautiful engravings by* Williams, Jackson, Landells, *etc., from designs by* William Harvey, *and with illuminated titles by* Owen Jones. 3 vols. small 8vo, half calf gilt, marbled sides and edges. London, *John Murray*, 1847

Scarce. A fine copy, with brilliant impressions of the cuts.

"The Notes of Mr. Lane throw more light upon the mystery of Arab life than perhaps all other works in the language."—*Athenæum.*

PIETRO ARETINO—LIMITED EDITION.

236 ARETINO.—Les Ragionamenti ou Dialogues du Divin Pietro Aretino—Texte Italien et Traduction Complète par le Traducteur de "Dialogues de Luisa Sigea," *portrait;* also—*a set of twenty etchings on Holland paper, designed by* L. Dunki *and etched by* H. A. Prunaire *in illustration of the Dialogues of* Aretino, *loose in portfolio, with explanatory text.* Together 7 vols. Paris, 1882

Limited edition of 100 copies, for "Isodore Liseux et ses amis." The portrait is by Titian, and engraved by E. Burney after Marc Antonio's celebrated print, a copy of which sold for £1,000, *i.e.*, $5,000. This edition is arranged in six volumes, as follows—I. La Vie des Religieuses; II. La Vie des Femmes Mariées; III. La Vie des Courtisanes; IV. Le Education de la Pippa; V. Les Roueries des Hommes; VI. La Ruffianerie. This set is No. 4 of the "Musée Sécret du Bibliophile."

"He [Aretino] began to write prose and verse satires, indelicate dialogues, heroic cantos, sonnets, comedies, besides an immense quantity of letters, which he addressed to all the princes, great men and ladies of his time, sometimes flattering them or praising himself, and at others even threatening them with the lash of his satire; and from them all he received presents, which enabled him to lead a dissolute life. He had the impudence to style himself 'Il Divino Aretino,' and boasted that he was the scourge of princes. He died suddenly in Venice, in 1557, by overturning his chair in an immoderate fit of laughter at hearing an indecent story of his two sisters, who led a life as infamous as his own."—Rose.

LARGE PAPER AND UNIQUE COPY OF ARIOSTO—WITH TWO SETS OF PROOFS BEFORE LETTERS.

237 ARIOSTO.—Orlando Furioso di Ludovico Ariosto. *Portrait and plates.* 4 vols. 4to, half red morocco, top edges gilt (rubbed slightly). Paris, *Plassan*, 1795

Very rare, large paper, unique and with two sets of plates, both proofs before letters. These beautiful engravings are by or after:—Titian, Eisen, Ficquet, Cipriani, Bartolozzi, Cochin, Ponce, Moreau le jeune, De Launay, De Ghendt, Lingée, Massard, Henriques, Prévost, Monnet, Duclos, Martini, etc. A few are slightly stained.

"Ariosto has been, after Homer, the favorite poet of Europe. His grace

and facility, his clear and rapid stream of language, his variety and beauty of invention, his very transitions of subject, so frequently censured by critics, but artfully devised to spare the tediousness that hangs on a protracted story, left him no rival in general popularity. Above sixty editions of the Orlando Furioso were published in the Sixteenth century. There was not one, says Bernardo Tasso, of any age, or sex, or rank, who was satisfied with a single perusal." —HALLAM.

238 ARPE (P. F.). De Prodigiosiis Naturae et Artis Operibus Talismanes et Amuleta Dictis cum Recensione Scriptorum Huius Argumenti Liber Singularis. *Curious frontispiece and vignette title.* Small 8vo, vellum. Hamburg, 1717

VERY SCARCE work, principally relating to talismans and amulets, and containing an interesting account of the superstitions of Northern Europe.

239 ASHLEY.—CASE AND APPEAL OF JAMES ASHLEY, of Bread-Street, London: Address'd to the Publick in General, Interspersed throughout with many Interesting Particulars. *Portrait.* Small 8vo, half morocco. London, 1753

VERY SCARCE, with inserted heraldic book plate of James Comerford. The sub-title also reads that the volume is in relation to—"I. The Apprehending Henry Simons, the Polish Jew, on a warrant issued out against him for Perjury; II. His Trial and Conviction of a Capital Misdemeanor, last Lent Assizes, held at Chelmford for the County of Essex; III. His Second Trial at the subsequent Assizes for the same Offence and Surprising Acquittal; IV. An Action brought, and the Cruel Verdict obtained, against the said James Ashley, and others."

240 ATTIC MISCELLANY, or Characteristic Mirror of Men and Things, Including the Correspondent's Museum. *Illustrated with numerous caricatures, mostly folding, and by* CRUIKSHANK, COLLINGS *and others.* 3 vols. small 8vo, fresh calf gilt, beveled sides. London, 1785–91

RARE and a fine copy, with good impressions of the caricatures, among which are—"Meeting night of the Club of Odd Fellows," "Samsonic Lodge," "Magnetic Dispensary," "Pugilistic Club," "Struggles of Virtue," "The Levee of Scrubs and Scaramouches," "Gretna Green," etc. With dramatic and other caricatures of Tom Paine, Priestley, Peter Pindar, etc.

241 BALZAC (H. de). Les Contes Drolatiques Colligez et Abbayes de Touraine et mis en lumiere par le SIEUR DE BALZAC pour l'Esbattement des Pantagruelistes et Non Aultres. *Illustrated with 425 designs of facetious and grotesque character, after the designs of* GUSTAVE DORÉ. 4to, bound in half morocco, uncut. Paris, *n. d.*

LIMITED EDITION, entirely printed on India paper and with very broad margins. This copy includes all the wood engravings of Gustave Doré, illustrative of this famous work.

242 BALZAC. Resources de Quinola, Comedie en Cinq Actes, et Précédée d'un Prologue. 8vo, half crushed levant morocco, top edge gilt, others uncut. Paris, 1842

ORIGINAL EDITION and first represented at the Odeon Theatre, Paris, March 19, 1842.

243 BALZAC. Le Père Goriot. Small 8vo, sewed, uncut. Paris, 1881

244 [BARHAM (R. H.).] Ingoldsby Legends, or Mirth and Marvels. *With illustrations by* GEORGE CRUIKSHANK, JOHN LEECH and JOHN TENNIEL. Thick 4to, cloth, gilt edges (a few pp. foxed). London, 1865

"For originality of design and diction, for quaint illustration and musical verse, they are not surpassed in the English language....From the days of Hudibras to our time, the drollery invested in rhymes has never been so amply or felicitously exemplified."

245 BASEGGIO. Dissertation sur l'Alcibiade Fanciullo a Scola, traduite de l'Italien de GIAMB. BASEGGIO et accompagnée de notes et d'une postface par un Bibliophile Français. Small 8vo, morocco extra gilt, edges gilt. Paris, *J. Gay*, 1861

Number 216 of limited edition of 254 numbered copies. It is an extraordinary book on another extraordinary book on an extraordinary subject. It may be considered one of the psychological and physiological curiosities of morbid literature. It came from the library of the Marquis J. Gomez de la Cortina. His coronet and eight quarterings are repeated on the back and front sides of the book, which is also decorated at the eight corners with his coronet and monogram. There is a smaller heraldic "ex-libris" on the inside of cover.

246 BEKKER (Balthazar). The World Bewitched, or an Examination of the Common Opinions concerning Spirits: their Nature, Power, Administration and Operations, as also the Effects Men are able to produce by their Communication. Small 8vo, new half calf gilt, citron edges. London, 1695

RARE, with MS. name on title. The author was pastor at Amsterdam and Lowndes says—"that no more was published than the first volume which was translated from a French copy, approved of and subscribed by the author's own hand."

"The best account of the power of devils is that given by the celebrated and persecuted Dr. Bekker in his work entitled 'Le Monde Enchanté.'"—*Retrospective Review.*

247 BERANGER (P. J. de). Œuvres Anciennes, 1815–33; Nouvelle Edition revue par l'Auteur avec les Dix Chansons publiées en 1847, 2 vols.; also—Dernieres Chansons de BERANGER de 1834 a 1851 avec un Preface de l'Auteur. *Illustrated with portrait, engraved title and steel plates by* CHARLET, A. DE LEMUD, JOHANNOT, GRENIER, JACQUE, PAUQUET, PENGUILLY, DE RUDDER, RAFFET, SANDOZ,

BALIN, BRUNET, COLIN, DARODES, DOHERTY, GOUTIERES, MASSART, MORET, LALAISSE, NARGEOT *and* PALEE, *also fac-simile letter*. Together 3 vols. Large 8vo, old half calf. Paris, 1860–62

BRIGHT IMPRESSIONS of the delightfully designed and beautifully executed plates.

"The great peculiarity of Beranger is the mixture of gayety and pathos which he combines with the happiest effect. He indeed mingles 'the grave and the gay, the lively and severe' with a very original and singular felicity."—*Quarterly Review*.

248 BERANGER. Chansons Anciennes et Posthumes. Large 8vo, half morocco, top edge gilt. Paris, 1866

NEW EDITION, illustrated with 161 original designs and numerous vignettes on wood by Andrieux, Bayard, Crepon, Claverie, Darjou, G. Durand, Ferat, Giacomelli, Dorsay, Morin, Pauquet, Riou, Sauvageot, Viollat and Worms.

249 BERESFORD. Miseries of Human Life or the Groans of Samuel Sensitive and Timothy Testy; with—a Few Supplementary Sighs from Mrs. Testy in twelve Dialogues as overheard by JAMES BERESFORD, Fellow of Merton College, Oxford. *Folding facetious colored plate and cuts.* 2 vols. in 1. Small 8vo, half calf gilt. London, 1807

RARE. From the library and with the inserted heraldic book-plate of John Pavin Phillips. This copy includes the rare second volume or the—"Last Groans of Timothy Testy and Samuel Sensitive with which are now for the first time interspersed varieties incidental to the principal matter, in prose and verse, in nine additional dialogues as overheard by James Beresford."

250 BEROALDE DE VERVILLE. MOYEN DE PARVENIR, Œuvre Contenant La Raison de ce qui a este, est et sera avec demonstrations certaines selon la recontre des effects de vertu, nouvelle edition, collationée sur les textes anciens, avec Notes, Variantes, Index, Glossaire, et Notice Bibliographique par "un Bibliophile Campagnard." *Numerous facetious illustrations.* 2 vols. small 8vo, half morocco, top edge gilt, others uncut. Paris, *Leon Willem*, 1870

RARE. This edition was privately printed and issued to subscribers only. The "Moyen de Parvenir" is justly classed as one of the Shandy library.

"Extremely curious, from the striking pictures which it offers of the manners and knowledge of the age. From him, I suspect, Sterne took Mr. Shandy's repartee to Obadiah."—FERRIAR.

251 [BEROALDE DE VERVILLE.] Le Moyen de Parvenir. 2 vols. minimo, old calf, gilt. *n. p., n. d.*

VERY SCARCE. This was doubtless printed by the Elzevirs at Leyden, as their printer's mark of "an old man beneath an olive tree" is on both titles, and of which the imprints only read "A * * * * * * * 100070057." There is an admirable frontispiece to the first volume, showing a group of ecclesiastics and semi-nude women, one of whom is holding an oval portrait of the author head downwards.

252 BIBLIOPHILE FANTAISISTE ou Choix de Pièces Desopilantes et Rares Réimprimées en 1869. 1 vol. in 12 pieces (all published), small 8vo, sewed.

Turin, *J. Gay et Fils*, 1869

VERY SCARCE. Number 12 of a limited edition of 175 numbered copies in all on "papier vergé," "papier du Chine" and "papier vélin fin." The "Bibliophile Fantaisiste" contains reprints of rare facetious pieces, and a chronicle of the publication of free and satirical works of interest to the Bibliophile.

253 BIGARRVRES ET TOVCHES DV SEIGNEVR DES ACCORDS; avec les Apophtegmes dv SIEVR GAVLARD et les Escraignes Dijonnoises, derniere edition de nouueau augmentée de plusieurs Epitaphes Dialogues et ingenieuses Equiunoques. *Curious cuts and music.*

Paris, *chez Estienne Mavcroy*, 1662; Also—

LES TOVCHES DV SEIGNEVR DES ACCORDS. *Portrait.* Paris, *Arnolvd Cotinet*, 1662.

TOGETHER two volumes in one. Minimo, old calf gilt, red edges.

RARE EDITIONS of these facetious works with the inserted heraldic book-plate, coronet, motto and shield of—"Ex Bibliotheca Warclanensi comit: de Borch," engraved by J. Kalle.

HANDSOME AND RARE EDITIONS OF BOCCACCIO.

254 BOCCACCIO. Contes de J. BOCACE, Traduction Nouvelle Enrichie de Belles Gravures. *Illustrated with facetious plates engraved by* VIDAL, *after the originals of* H. GRAVELOT. 10 vols. small 8vo, bound by DÉROME in morocco gilt, lemon edges. Londres (Paris), 1779

LARGE PAPER copy of one of the most handsomely and spiritedly illustrated editions of the Decameron of Boccaccio. The binding is a fair example in sage morocco, of Dérome. With coronet, coat of arms and supporters on inserted book-plate of—"Ex libris de Roquencour."

255 BOCCACCIO.—Le DECAMERON de BOCCACE, Traduction complete par ANTOINE LE MACON, Secretaire de la REINE DE NAVARRE (1545). 6 vols. minimo, imitation vellum, uncut. Paris, 1879

CHARMING EDITION, printed on "papier vergé," with head and tail-pieces, etc. This is a fac-simile reprint published by Isdior Liseux of the 1551 edition of Lyons. It has a modern preface by Alcide Bonneau.

256 BOCCACCIO.—Contes et Nouvelles de BOCCACE Florentin, Traduction libre, Accomodée au gout de ce temps dont les figures sont nouvellement gravées par les Meilleurs Maitres, sur les desseins de Mr. ROMAIN DE HOOGE. *Illustrated with the engraved title and numerous facetious engravings of* ROMAIN DE HOOGE. 2 vols. small 8vo, old calf. Cologne, *Jacques Gaillard*, 1702

RARE, with early and brilliant impressions of the famous illustrations of Romain de Hooge and which are of the same order as those by the same artist in La Fontaine's "Contes et Nouvelles."

257 BOCCACCIO.—Another Edition of the Same. *With the same illustrations, but more or less different in their details.* 2 vols. small 8vo, old calf.

Cologne, *Jacques Gaillard*, 1712

258 BODIN (Jean, *Angevin*). De La Demonomanie des Sorciers. Small 8vo, half morocco.

Anvers, *Arnould Coninx*, 1586

This VERY RARE work on witchcraft is not only noticeable on account of its curious character, but also because it was suppressed and burned by the common hangman. Vapereau says that Jean Bodin—"fut quelque temps dans l'intimite de Henri III. et quand la jalousie lui eut aliene le roi, il se trouva dans les bonnes graces du Duc d'Alencon, qui le fit secretaire de ses commandements."

FLAGELLATION—THE ABBE BOILEAU'S VERY RARE WORK.

259 [BOILEAU (Jacques).] Historia Flagellantium de Recto et Perverso Flagrorum usu apud Christianos, ex antiquis Scripturæ Parum, Pontificum, Conciliorum et Scriptorum Profanorum monumentis cum cura et fide expressa. Small 8vo, calf, sprinkled edges. Paris, 1772

VERY RARE. With inserted book-plate, coronet, arms and motto of—"Bibliotheque de M. René Amedée Choppin (de Villy).

This famous work was written by James Boileau de Despreaux, Doctor of the Sorbonne, Grand Vicar of Paris and Canon of Saint Chapelle. An analysis of this work will be found in the Analecta Biblion, Vol. 2, p. 316. The Abbé Boileau proves that voluntary flagellation was unknown among Christians during the first ten centuries, and it is not only dangerous for health, but for morals, and that it gave rise to the era of the Flagellants who attributed to flagellation more virtues than the sins incurred by its use. When the Abbé Boileau was asked why he wrote his works in Latin, he said—"It is for fear that the Bishops do not read me, but would persecute me."

260 BOILEAU.—Memorials of Human Superstition Imitated from the "Historia Flagellantium" of the ABBÉ BOILEAU, Doctor of the Sorbonne, Canon of the Holy Chapel, etc., by one who is not a Doctor of the Sorbonne. *Facetious plates.* Small 8vo, half morocco, cloth sides, gilt edges.

London, 1785

VERY RARE. This volume was compiled and translated from the French by J. L. De Lolme, who is best known as the author of a work on the English Constitution. One plate represents—devils flagellating St. Francis of Assisi and his monks; another, the flagellation of King Henry II. for the murder of Thomas A'Becket; and still another of a society lady preparing to receive flagellation at the hands of her father confessor.

261 BOJARDO. Orlando Inamorato di MATTEO M. BOJARDO rifatto da FRANCESCO BERNI. *Fine portrait.* 4 vols. 8vo, elegantly bound in crushed red levant morocco extra gilt, inside gold borders, gilt edges. Paris, *Molini*, 1768

Fine copy of the best edition. The "Orlando Inamorato" holds the first place in Italian literature. The author was born in 1430 and died in 1494.

262 BONNET (Jacques). Histoire General de la Danse Sacrée et Profane; ses Progres et ses Revolutions depuis son Origine, jusqu'a present; avec un Supplement de l'Histoire de la Musique et le Parallele de la Peinture et de la Poesie. Small 8vo, old calf gilt, red edges. Paris, 1724

VERY SCARCE and dedicated to the Regent Orleans.

263 BOREL. MADAME PUTIPHAR, par PETRUS BOREL, le Lycanthrope. Seconde Edition conforme pour le texte et les vignettes a l'edition de 1839; preface par M. JULES CLARETIE. *Fronts.* 2 vols. 8vo, sewed, uncut. Paris, 1877

Petrus Borel was the nom-de-plume of Pierre Borel d'Hauterive, who was born at Lyons in 1809 and died in 1859. He is distinguished as a poet as well as an author and editor. The above is his most celebrated work.

264 BORGIA.—Vita FRANCISCI BORGIÆ Tertij Societatis Iesv Generalis a P. RIBADEONEIRA Hispanice scripta; Latine vero ab AND. SCHOTTO Antverp vtroq. eiusdem Societatis Sacerdote: accesserunt nunc primum pia Opuscula FRANCISCI BORGIÆ. Fat minimo, old calf gilt, edges gilt (stained somewhat). Mayence, 1603

RARE. Stamped in gold on the sides with the arms of the France family above the date 1626. The crest is "a fleur-de-lys" on a helmet and a shield—"barry of six charged with six fleurs-de-lys, three, two and one." This is a presentation copy to a member of the France family and has a MS. inscription. The volume has references to Florida, Brazil and Peru, and the labors of the Jesuits there.

265 BOUCLIER D'ESTAT et de Justice contre le Dessein Manifestement decouvert de la Monarchie Universelle, sous le vain pretexte des Pretentions de la Reyne de France. Minimo, bound by SIMIER in crushed levant morocco gilt, inside gold borders. Paris, 1667

VERY RARE and SUPPRESSED. This was probably printed by the Elzevirs as the buffalo's head cut appears over the first chapter. It is, however, a variation of that generally used.

266 BOUFFLERS (Stanislas, CHEVALIER DE) Œuvres, avec les Œuvres du MARQUIS DE VILLETTE avec des Reponses de VOLTAIRE. Minimo, fine old red morocco gilt, gilt edges. Londres, 1782

RARE. This volume was printed at Paris, and its contents show that the Chevalier de Boufflers—"excellait dans de petits badinages, des bluettes brilliants, que Chamfort appellait de la crême fouettée." Boufflers was one of the lovers of Napoleon's sister Eliza, and was made by the Emperor, librarian of the Bibliothèque Mazarin.

267 BOUGEANT (G. H.). Le Voyage Merveilleux du Prince Fan-Feredin dans la Romance, contenant plusieurs Observations Historiques, Geographiques, Physiques, Critiques et Morales. Small 8vo, old sheep. Paris, 1735

RARE and curious. From the library of the Earl of Ancram and with his inserted heraldic book-plate.

268 BRAITHWAIT (Richard). Drunken Barnaby's Four Journeys to the North of England, in Latin and English Metre: Wittily and Merrily (tho' an Hundred Years ago) composed; found among some old, musty books that had lain a long time by in a Corner, and now at last made public together with Bessy Bell. *Very humorous plates.* Minimo, calf. London, 1774

RARE, with inserted heraldic book-plate and the autograph signature of W. Hunter on title.

"Braithwait's merits are undoubtedly very considerable. Some of his pieces are capable of affording instruction and delight. He was a most extraordinary man in poetry and prose."—DIBDIN.

EXCELLENT COPY OF RICHARD BRAITHWAIT'S ENGLISH GENTLEMAN, 1641.

269 BRATHVVAIT. English Gentleman and the English Gentlevvoman Both in one Volvme Couched and in one Modell portrayed: to the living glory of their Sexe, the lasting story of their worth being presented to present times for ornaments; commended to Posterity for Presidents with a Ladies Love-Lectvre and a Svpplement lately annexed and Entituled the Tvrtle's Trivmph. *Engraved title.* Small folio, paneled calf gilt, red edges (binding slightly inked). London, *printed by Ion Dawson*, 1641

VERY RARE. A remarkably clean and sound copy, with a good impression of the frontispiece by Marshall. It also contains the folded description of the frontispiece which is often wanting as well as that at the end of the "Ladies Love-Lectvre," entitled "The Contents, Disposition and Order of this Ladies Love-Lectvre."

Each of the four articles, "The English Gentleman," "The English Gentlewoman," "A Ladies Love-Lecture" and the "Turtle's Triumph," have distinct titles.

270 BREBOUEF (Guillaume de). Œuvres, Nouuellement mises au jour. *Engraved title.* 2 vols. small 8vo, bound by "PETIT SUCCR. DE SIMIER" in light yellow calf gilt, inside gold borders, gilt edges. Paris, *Iean Baptiste Loyson*, 1664

SCARCE. This little work is remarkable as containing one hundred and fifty various Epigrams, written for a wager against ladies who rouged.

TOM BROWN'S POEMS—A HANDSOME COPY.

271 BROWN (Thomas). Works, Serious and Comical, in Prose and Verse, the Fifth Edition, Corrected from the Errors of the Former Impressions with the Life and Character of Mr. BROWN, and a Key to all his Writings (by N. DRAKE). *Portrait and plates, mostly humorous.* 4 vols. small 8vo, fine old crushed red levant morocco gilt, inside gold borders, tooled gilt edges. London, 1720

SCARCE, and an excellent copy, with the inserted heraldic book-plates of "Richard Morhall."

"Tom Brown is now usually described as a buffoon and a mere merry fellow; but he had great shrewdness and observation, and was a droll of the first order. The great fault is his indecency, a fault which seems almost inseparable from a humorist."—BURNET.

ORIGINAL EDITION OF BUSSY-RABUTIN'S MEMOIRS.

272 BUSSY-RABUTIN—Memoires de MESSIRE ROGER DE RABUTIN COMTE DE BUSSY, Lieutenant General des Armées du Roy, et Mestre de Camp General de la Cavalierie Legère. 3 vols. minimo, half red morocco, gilt.
Paris, *Jean Anisson*, 1696

VERY RARE and original edition of these curious memoirs by the author of the celebrated "Amorous History of the Gauls," a work which has been described as worthy of Petronius Arbiter, and was written for the author's mistress, the Marquise de Montglas. He describes the gallant adventures and intrigues of the great people of his own time, not forgetting his cousin, Madame de Sevigné.

BEST EDITION OF HUDIBRAS—HANDSOMELY BOUND.

273 BUTLER (Samuel). Hudibras, with DOCTOR GREY'S Annotations. A New Edition, Corrected and Enlarged. *Portraits, fac-similes, engravings and vignettes on wood, by* HOGARTH, *also title-page on India paper.* 3 vols. elegantly bound in green morocco gilt, inside gold borders, edges gilt by J. MACKENZIE.
London, *Charles and Henry Baldwyn*, 1819

RARE. A splendid copy of the best edition of Hudibras, or in the exact words of Lowndes—"best modern edition, with portraits, plates and numerous woodcuts." Dibdin says—"The best critical edition of this author (Butler) was by Dr. Grey in 1741; a performance replete with curious, interesting and accurate historical and bibliographical intelligence. I rarely open this book without rising gratified by its perusal."

Concerning Hudibras there is but one sentiment—it is universally allowed to be the first and last poem of its kind. The learning, wit and humor certainly stand unrivalled. Various have been the attempts to describe the two last; the greatest English writers have tried in vain—Cowley, Barrow, Dryden, Locke, Addison, Pope and Congreve, all failed in their attempts; perhaps they are more to be felt than explained, and to be understood rather from example than precept; if any one wishes to know what wit and humor are, let him read Hudibras with attention, he will there see them displayed in their brightest colors.

LARGE PAPER COPY OF HUDIBRAS, PUBLISHED BY SHARPE.

274 BUTLER. Hudibras, in Three Parts; written in the time of the late wars, with Select Notes by ZACHARY GREY, LL.D., the Author's Remains and his Life, by DR. SAMUEL JOHNSON. *Portrait engraved by* HEATH, *and fronts. by the same, after* ROBERT SMIRKE. 2 vols. 8vo, half morocco gilt, marbled sides and edges (foxed slightly in one or two places). London, *John Sharpe*, 1810

LARGE PAPER copy of Sharpe's elegant edition, printed by Davison on thick paper, with the inserted heraldic book-plate of Edwin Lucas. Voltaire thus speaks of the Hudibras—"There is one English poem, the title whereof is Hudibras; it is Don Quixote—it is our Satyre Menippé blended together. I never met with so much wit in one single book as in this."

275 BUTLER. Hudibras in Three Parts, Written in the Time of the Late Wars, corrected and amended with additions, to which are added Annotations and an exact Index to the whole. *Portrait by* VANDER GUCHT, *and humorous plates, many folded, and which were designed and engraved by* HOGARTH. Small 8vo, calf gilt. London, 1785

SCARCE EDITION, nice copy, with the inserted heraldic book-plate of Charles Brooke.

276 BUTLER. Another Edition of the Same. *With portrait and* HOGARTH *plates* (*one torn*). Minimo, old calf, gilt. London, 1732

277 BUTLER Poetical Works (Hudibras, etc.). 2 vols. small 8vo, half calf gilt, marbled sides and edges. London, *n. d.*

Printed at the Chiswick Press.

278 BYRON (Lord). Don Juan. XIV. Cantos. 5 vols. small 8vo, boards, uncut.
London, *John Hunt and Thomas Davidson*, 1820–23

RARE ORIGINAL editions of Cantos III.–XIV. and second edition of I.–II. Some vols. slightly foxed and one title a little damaged.

279 CABINET DU BIBLIOPHILE. 22 vols. small 8vo, sewed, uncut.
Paris, *Librairie des Bibliophiles*, 1868–76

VERY SCARCE and limited edition of numbered copies on "papier vergé," "papier du Chine" and "papier Whatman," all beautifully printed with charming initial letters by Jouaust and edited by Paul Lacroix and others. The set includes:—La Chronique de Gargantua et de Pantagruel; Tahureau (Jacques), Poesies de, 1554; Sonnet (Courval) Poesies de, 1626–27; Desroches (Mme.), La Puce, 1610; La Bruyere, Le Premier Texte de, 1688; La Rochefoucauld, Le Premier Texte de, 1665; Amusements Serieux et Comiques, 1705; Lettres Turques, 1744; Sable (Mme. de), Maximes, 1678; Doublet (Jean), Elegies, 1559; La Chronique de Gargantua; Labe (Louise), Œuvres, 1555; Le Disciple de Pantagruel; D'Aubigné (A.), Le Printemps; Huit Lettres de Mme. de Lafayette a Mme. de Sable; Voltaire, Lettres et Poesies Inédites de; Dulorens, Satires de, portrait of author, 1646; D'Aubigné (A.), L'Enfer; Traicte de Getta et D'Amphitrion.

COMPLETE SET OF THE "CABINET DES FEES"—ILLUSTRATED BY MARILLIER.

280 CABINET DES FÉES, ou Collection Choisie des Contes des Fées et Autres Contes Merveilleux. *Illustrated with* 120 *plates by* MARILLIER. 41 vols. small 8vo, mottled sheep gilt, red edges.
Paris, Geneva, Amsterdam, etc., 1785–89

VERY SCARCE. "Vend. 230 francs, *v. f. t. d.* Piexérecourt."—BRUNET.

A very complete and curious collection of fairy tales, folk-lore stories, etc., comprising not only the compositions of such authors as Perrault, but also the Oriental writers. It embodies all the fairy tales and popular stories of Europe, with the continuation of Arabian Nights, etc. Marillier's illustrations are characteristic and in many cases excessively humorous, curious and facetious.

281 CAREW. An Apology for the Life of Mr. Bampfylde-Moore Carew, commonly call'd the King of the Beggars. *Large folding portrait.* Small 8vo, old calf. London, *n. d.*

Rare. The sub-title reads—"Being an impartial Account of his Life, from his leaving Tiverton school at the Age of Fifteen and entering into a Society of Gypsies to the present Time, wherein the motives of his Conduct will be explain'd, and the great number of Characters and Shapes he has appeared in, through Great Britain, Ireland and several other places of Europe be related; with his Travels Twice through great part of America. A Particular Account of the Original Government, Languages, Laws and Customs of the Gypsies, their Method of electing their King, etc., and a Parallel drawn after the manner of Plutarch between Mr. Bampfylde-Moore Carew and Mr. Thomas Jones."

282 CASANOVA (Jacques de Seingalt). Memoires Ecrits par lui-meme. Edition Complete. 6 vols. thick 8vo, half red crushed levant morocco, top edge gilt, others uncut. Brussels, 1872

Edition Rozez, printed on a thick laid paper. Casanova's Memoirs transcend in interest those of all other adventurers from Gil Blas downwards, with the added merit of being genuine and not fictitious. Accomplished, generous, and of an audacity that never failed him in the most critical moments, he visited every Court of Europe, conversed with the most famous men, and intrigued with women everywhere. He relates all these transactions with a cynical precision that is sometimes frightful, and only to be forgiven in favor of the terseness of the style and the brilliancy of the narrative.

283 CATULLUS, TIBULLUS, PROPERTIUS, ad Optimorum Exemplarium, Fidem Recensiti, cum MSS. Codicum Variis Lectionibus Margini Appositis ad Celsissimum Aurelianensium Ducem. 4to, old calf. Paris, *Coustelier*, 1723

Very rare edition of these Latin erotic poems and dedicated to the Regent of France, Philippe d'Orleans. A few pages are foxed.

284 CAWLEY (William). The Laws of Queen Elisabeth, K. James and K. Charles I., Concerning Jesuits, Seminary Priests, Recusants, etc. Small folio, old sheep (MS. name on title). London, 1680

Rare and partially Black Letter, slightly water-stained, and MS. name on title. The volume includes—"the Statute XXV. Car II., Cap. 2 for preventing Dangers which may happen from Popish Recusants."

285 CAYLUS (Comte de). Facéties avec une Notice Bio-Bibliographique par Octave Uzanne. *Portrait by* Lalauze *after* Cochin, *etchings and vignette cuts, one fac-simile.* Small 4to, bound by Courmont in half red crushed levant morocco, top edge gilt. Paris, *Quantin*, 1879

"Tirage a petit nombre." The full baptismal name of the Comte de Caylus is given below his portrait as follows:—"Anne-Claude-Philippe de Tubieres de Grimoard de Pestels de Levy Comte de Caylus." This celebrated author, notwithstanding his reputation as a facetious writer, was celebrated on account of his having rendered—"des services reels a l'erudition, fonda des prix académiques et protegea effacement les aristes, tout en s'efforcant d'exercer sur leurs travaux, une direction plus erudite que vraiment eclairee."

286 CAZOTTE (Jacques). Le Diable Amoureux, Préface de A. J. PONS, Variantes et Bibliographie. *Portrait after* MASSON, *fac-simile and etchings by* F. BUHOT. 8vo, totally uncut. Paris, 1878

EDITION QUANTIN, rubricated borders and tinted paper. The volume also contains—"L'Honneur perdu et recouvre"; "La Prophetie de Cazotte"; "Variante du Diable Amoureux."

287 CENT NOUVELLES NOUVELLES (Les), suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux, Qui sont moult plaisans à raconter en toutes bonnes Compagnies; par Maniere de Joyeusete. 2 vols. minimo, sprinkled calf gilt, inside gold borders, gilt edges, by "PETIT SUCCR. DE SIMIER."

A La Haye, *chez P. Gosse et J. Neaulme*, 1733

RARE, from the library of and with the heraldic book-plate of "Thos. Forrest Betton."

Sir Walter Scott in "Quentin Durward" thus speaks of Louis XI. and the above work: "He [Louis] even mingled in the comic adventures of obscure intrigue with a freedom little consistent with the habitual and guarded jealousy of his character, and he was so fond of this species of humble gallantry that he caused a number of its gay and licentious anecdotes to be enrolled in a collection well known to book-collectors, in whose eyes (and the work is unfit for any other) the right edition is very precious."

288 CERVANTES.—Nouvelles Exemplaires de MICHEL DE CERVANTES SAAVEDRA, Auteur de Don Quichotte Traduction et Edition Nouvelle Augmentée de Trois Nouvelles qui n'avoient point été traduites en François et de la Vie de l'Auteur, par M. l'ABBÉ S. MARTIN DE CHASSONVILLE. *Portrait by* KENT *and plates engraved by* GENTOT *and* AVELINE *after* FOLKEMA. 2 vols. small 8vo, half sheep, uncut. Lauzanne *et* Geneve, 1744

RARE and in the most unusual state to find this edition of the "Exemplary Novels." It is not mentioned by Brunet. This copy has the inserted heraldic book-plate of Edward Cheney.

289 CERVANTES SAAVEDRA.—Life and Exploits of Don Quixote de la Mancha, translated by JARVIS. *Steel portraits, and fronts. by* WAINWRIGHT. 4 vols. minimo, elegantly bound in light blue crinkled morocco extra gilt, inside gold borders, gilt edges (MS. name on titles).

London, 1821

RARE EDITION OF EIKON BASILIKE—1649.

290 CHARLES THE FIRST.—Eikon Basilike, le Portrait dv Roy de la Grand Bretagne; Faict de sa Propre Main Durant sa Solitude et ses Souffrances; seconde edition corrigée et augumetée de plusieurs pièces de la façon de sa Majeste. *Engraved plates, representing the King in his*

oratory. Minimo, mottled calf, extra gilt, inside gold borders, edges gilt (margins cut down somewhat).
Rouen, *Iean Berthelin*, 1649

RARE and the first edition of the work published by Gauden immediately after the execution of the monarch. Malcolm Laing says : "Had it appeared a week sooner, it might have preserved the King." So great was the interest this volume excited, that forty-seven editions—forty-eight thousand copies—were speedily absorbed. It is now generally accepted that Charles the First was not the author of the book. Arthur, Earl of Annesley, in his copy of the work, wrote that King Charles the Second and the Duke of York had both assured him, that the work in question—"Was none of the said King's compiling, but made by Dr. Gauden, Bishop of Chester, which I here insert, for the undeceiving others in this point, by attesting so much under my hand."

291 CHARLES II.—PREDICTION ov se voit comme le Roy CHARLES II. Roy de la Grand Bretagne dit estre remis aux Royaumes d'Angleterre, Escosse et Irlande après la Mort de son Père avec la Conference de feu Roy et le DOCTEUR HENDERSON Escossois Touchant le Gouuernement de l'Eglise Anglicane. Minimo, bound by ALLO in brown crushed levant morocco, inside gold borders, edges temoins and gilt on marble. Rouen, 1650

EXTREMELY RARE and at the end are many pieces of poetry, such as "Metamorphoses des Iles Fortunees a la Reyne Dovairiere de la Grande Bretagne," etc.

292 CHARLES II.—Sereniss. Principi CAROLO SECUNDO Mag. Brit. Fran. et Hib. Regi Votum Candidum Vivat Rex Avtore MAURITIO NEOPORTO Anglo. Small 8vo, crinkled red morocco gilt, edges gilt. London, 1676

RARE and good example of Bozerian's binding. The volume is a clean copy of Latin Verses, several hundreds of pages in number, to the honor of Charles the Second.

293 CHATEAUBRIAND (Rene de). Atala, le Dernier Abencerage, préface de MARIO PROTH. *With four etchings and portrait by* LOS RIOS *and fourteen vignettes by* FR. REGAMY. 8vo, totally uncut. Paris, 1882

EDITION QUANTIN, with rubricated borders and tinted paper, also with facsimile.

294 CHATTO (William Andrew). Facts and Speculations on the Origin and History of Playing Cards. *Profusely illustrated with plates, many colored, also woodcuts in the text.* Thick 8vo, half calf gilt, marbled sides and edges.
London, 1848

All the fac-similes in the above, "with the exception of the French Valets at p. 250 and the Portuguese Chevaliers at p. 252, have been copied by Mr. F. W. Fairholt; and all the wood engravings. with the exception of the tail-piece by W. J. Linton at p. 330, have been executed by Mr. George Vasey."

295 CHEVERS (Norman). Did JAMES THE FIRST of England die from the Effects of Poison or from Natural Causes? Large 4to, sewed. Calcutta, 1862

LARGE PAPER, and of which only six copies were printed for distribution among the friends of the author, who was the Principal of the Calcutta Medical College. This was a presentation copy, and on the title is the following in the handwriting of the author—"William J. Thoms, Esq., F. S. A., with the Author's Sincere Compliments." There are many manuscript notes in the margins in the handwriting of the late Mr. Thoms, Editor of Notes and Queries and author of numerous works.

296 CHIABRERAE (Gabriello). Poesie. 3 vols. in 1. Small 8vo, boards (stained slightly). Florence, 1627

RARE, and includes his facetious poems.

297 CHIUSHINGURA or the Loyal League, a Japanese Romance translated by FREDERICK DICKINS, with Notes and an Appendix containing a Metrical Version of the Ballad of TAKASAGO *and Specimens of Original Text in the Japanese character, illustrated by numerous engravings on wood, drawn and executed by Japanese artists and printed on Japanese paper.* 8vo, half morocco gilt, top edge gilt. Yokohama, *Japan Gazette Office*, 1875

298 CLARK (Richard). First Volume of Poetry. Revised, Improved and Considerably Enlarged, containing the most Favorite Pieces as Performed at the Noblemen and Gentlemen's Catch Club, the Glee Club, the Harmonists' Society, the Argyle Glee Club, the Lodge of Antiquity, the Somerset House Lodge, the Lodge of Inverness and the Lodge of Prudence 122 of Freemasons, the Amateur Glee Club, Evening Parties and all Public Societies in General. Small 8vo, calf gilt. London, 1824

All published of this volume of Catches and Glees. With inserted heraldic book-plate of William M. Maude.

LARGE PAPER COPY OF COCKBURN ON DUELS.

299 COCKBURN (John). History and Examination of Duels. Shewing their Heinous Nature and the Necessity of Suppressing them, with the Edict of the King of France against Duels and an Abridgement of that of the King of Poland. Large 8vo, fine old red morocco gilt, inside gold borders, edges gilt (carefully rebacked). London, 1720

LARGE PAPER, and rare, with inserted heraldic book-plate of Lord Leigh of Stoneleigh Abbey.

300 CODE DE L'AMOUR ou les Decisions de Cithère. 2 vols. in 1. Minimo, bound by CAMILLE, in half red russia gilt, edges gilt. Amsterdam *and* Paris, 1776

RARE. Very curious work on Love, with poems of a facetious character.

301 COMMENIUS (J. A.). Visible World, or a Nomenclature in Pictures of all the Chief Things that are in the World. *Very curious portrait and illustrations.* Small 8vo, old calf (rebacked). London, 1705

VERY SCARCE, and translated by Charles Hoole.

KING LOUIS PHILIPPE'S COPY OF "CONTES EN VERS."

302 CONTES EN VERS et Quelques Pieces Fugitives. *Facetious plates.* Small 4to, old half sheep. Paris, 1797

This volume of erotic poetry was formerly the property of King Louis Philippe, and has on title the library stamp of "Bibliotheque du Chateau d'Eu," with monogram "L. P." On the back is stamped in gold a regal crown, and below it is a monogram "L. P. O."

303 COSTARD.—Lettres en Vers et Opuscules Poetiques, etc. *With very charming engravings by* DE LONGUEVILLE *and* LE MIRE *after* EISEN. Small 8vo, crinkled morocco, inside gold borders, gilt edges by GIRARDET.
Londres *et* Paris, 1789

RARE, including the author's "Love Songs" and "Vaudevilles."

304 COURT DE GEBELIN (Anthoine). Allegories Orientales ou le Fragment de SANCHONIATHON qui contient l'Histoire de Saturne, suivie de celles de Mercure et d'Hercule et de ses Douze Travaux avec leur explication pour servir à l'Intelligence du Genie Symbolique de l'Antiquité. *Plates and vignettes engraved by* MARILLIER. 4to, half russia, red edges. Paris, 1783

SCARCE. "Allegories orientales. est une explication de la mythologie ancienne, considerée d'un bout à l'autre comme une allegorie, ayant à la fois pour base les travaux des champs et les phénomenes astronomiques."—VAPÉREAU.

305 COUSIN (Le), de Mahomet. *Plates.* 2 vols. minimo, sewed, uncut. FACETIOUS. A Constantinople (Paris), 1781

306 CRIES OF ROYAL BLOOD. Small 8vo, mottled calf.
London, 1722

VERY RARE. The sub-title continues—"Being a History of the Kings and Queens of England who were most barbarously murder'd by their own Subjects, viz., John, Edward II, Richard II, Henry VI, Edward V, Ann of Bologne, Catherine Howard and Charles I: the Whole interspers'd with Political Remarks, and Original Letters, not inserted in any of our Chronicles, which passed betwixt Oliver Cromwell, Hugh Peters and Sergeant Bradshaw, whilst the Royal Martyr was a prisoner in Carisbrook Cattle and St. James Palace."

307 CREBILLON (C. P. J. de, *fils*). Collection Complete des Œuvres. 14 vols. in 7. Small 8vo, half crushed levant morocco extra, contents lettered, top edges gilt.
Londres (Paris), 1777

RARE EDITION of the works of Crebillon fils, and including—Le Sylphe; Lettres de la Marquise de M. . . au Comte de R. . . . ; Tanzai et Neardarne; Les Egaremens du Cœur et de l'Esprit; Le Sopha; Ah Quel Conte; Les Heureux

Orphelins; La Nuit et le Moment; le Hasard du Coin du Feu'; Lettres de la Duchesse de . . au Duc de ——; Lettres Atheniennes.

The younger Crebillon, we are told—"was a gay companion so full of wit and humor, and he wrote a series of licentious novels which pleased Miss Stafford, a young, handsome and rich Englishwoman, so much that she came to France and married him."

One of Crebillon's earliest works caused the imprisonment of the author at Vincennes, it being claimed there were satirical concealed allusions to the Papal bull "Unigenitus," Cardinal de Rohan and the Duchesse de Maine.

"Crebillon (fils) was born in Paris in 1707, and died at the age of 70. It is related that his father, who was a noted dramatist, being asked one day which was his best production, pointed at his son and said: 'I don't know which is my best, but there is my worst.' If his father was called the Æschylus of France, surely the son might be called the Petronius. M. d'Alembert once said: 'Crebillon, the father, paints in the blackest colors the crimes and wickedness of man. The son draws with delicate and just pencil the refinements and shades, and even graces of our vices, that seductive levity which renders the French what is called amiable, but which does not signify worthy of being loved, in short our manners, at once frivolous and corrupt, wherein the excess of depravity combines with excess of ridiculousness.' He was for a time in high repute for his wit and gaiety, which made him a pleasant companion, and for his clever, but licentious novels, which are best forgotten."—CATES.

308 CREBILLON, *fils*. Another Copy of the Same Edition. 14 vols. Sewed, uncut.

309 [CRUSIN (Y. P. R.).] Amour au Grand Trot ou La Gaudriole en Diligence. Manuel Portatif et guide très-precieux pour les voyageurs, offrant une serie de Voyages Galans en France et a l'étranger, ainsi qu'une foule de revelations piquantes de tous les larcins d'amour, bonnes fortunes, espieglieries, aventures extraordinaires dont les voitures publiques sont si souvent le théâtre, par "M. Velocifère" grand amateur des messageries. *Facetious folding front.* Minimo, cloth, marbled edges. Paris, 1820

RARE and CURIOUS.

310 CROCE (Giulio Cesare della). Ventisette Piacevolissime del CROCE: Dalle quale pigliandosi l'Inuentioni, si possono fare Concerti diletteuoli, et gratiosi, per passa tempo in Carnevale Nouuamente date in luce aggiontoui nel sine due Villanelle Pastorale. Minimo, smooth morocco, inside gold borders. Venice, *Ghirado Imberti*, 1621

VERY RARE, like all the curious little bibelots of this author, who wrote his own life in verse. This copy has the ex libris of Charles Nodier and the heraldic book-plate in white and gold, coronet and shield, "ex libris Car. Gastaldi."

311 CRUIKSHANK—SMOLLETT (T., *M.D.*). Adventures of Peregrine Pickle, in which are included Memoirs of a Lady of Quality. *With illustrations by* GEORGE CRUIKSHANK. 2 vols. small 8vo, half morocco gilt, top edge gilt, others uncut. London, 1831

ORIGINAL EDITION, with brilliant impressions of the plates, edited by Thomas Roscoe.

312 CRUIKSHANK. The Cat's Tail, being the History of Childe Merlin, a Tale by the BARONESS DE KATZLEBEN. *With three etched plates by* GEORGE CRUIKSHANK. Half morocco, top edge gilt, others uncut.
VERY SCARCE. Edinburgh, 1831

313 ANCE OF DEATH.—LA GRANDE DANSE MACABRE des Hommes et des Femmes, Précédée du dict des trois Mors et des trois Vifz, du debat du Corps et de l'Ame, et de la Complaincte de l'Ame Dampnee. *Curious wood block fac-similes.* 4to, half morocco, top edge gilt, others uncut.
Paris, *Ballieu* (1850)

PRINTED ON ROUGH PAPER in imitation of the old block books.
"Ayant acquis il y a plusieurs années les bois gravés de la Danse Macabre de Troyes, nous en donnons une nouvelle edition conforme quant au texte à l'edition de 1486, dont l'edition de Jehan Lecocq, E. Troyes, 1539, était la copie et qui fut copiée à son tour par Garnier de Troyes, en 1641."—*Preface.*

314 DEMOUSTIER (C. A.). Lettres à Emilie sur la Mythologie. *Engraved fronts. and plates by* QUEVERDO. 6 vols. in 3. Small 8vo, mottled calf, gilt. Paris, *Dessenne*, 1792

LARGE PAPER. SCARCE EDITION and in excellent condition internally.

DENON'S CELEBRATED ETCHINGS—INCLUDING THE PRIAPIC SERIES.

315 DENON (VIVANT, *ancien Directeur Général des Musées*). L'ŒUVRE GENERAL DE, AVEC UNE NOTICE TRES DÉTAILLÉE SUR SON ŒUVRE PAR M. D'ALBERT DE LA FIZELIERE. *Being a collection of* 317 *etchings, mostly designed and engraved by this celebrated artist, the whole forming the most complete and varied album possible for the study of engraving and etching—also portraits.* 2 vols. large 4to, half morocco gilt, top edges gilt.
Paris, *A. Barraud, Libraire Editeur*, 1873

VERY SCARCE. Limited edition, printed on heavy paper, and of which this copy is No. 89.
A series of 317 etchings by the gifted artist who executed the admirable drawings for Bonaparte's great work on Egypt. The etchings are mostly original, but include some copies of Rembrandt and other Old Masters. The eleventh (suppressed) series, and which is included in the above, consists of over thirty etchings of priapic and very erotic subjects. Among these is the celebrated "Nun's Dream," "The Thirteenth Labor of Hercules," "Offerings to the God Priapus," etc., etc.

316 DESCHENEL (Emile). Bien Qu'on a dit des Femmes. Square minimo, bound by BERTRAND in crushed levant morocco, top edge gilt. Paris, 1856

317 DIDEROT (Denis). Neveu de RAMEAU texte revue apres les manuscrits—notice, notes, bibliographie par GUSTAVE ISAMBERT. *Portrait after* J. G. WILLE, *fac-simile and two etchings by* SAINTE-ELME GAUTHIER. 8vo, totally uncut. Paris, 1883

EDITION QUANTIN with rubricated titles and tinted paper.
Diderot was the chief of the Eighteenth century writers known as Encyclopedists, and it has been asserted he was a professed atheist. Genin says, however, that he taught his daughter to read the Bible, in regard to which Voltaire wrote—"I am displeased with 'Tonpla' (anagram of 'Platon,' Plato), they say he permits his daughter to be educated in the principles which he detests."

318 [DORAT (Claude Joseph).] LES BAISERS, précédés du Mois de Mai, poëme (par DORAT). *Frontispiece and engraved plate by* EISEN, *engraved title, 22 vignettes, and 22 tail-pieces by* CHARLES EISEN, 2 *by* MARILLIER. Small 8vo, half cloth, uncut. La Haye et Paris, *chez Delalain*, 1770

VERY RARE. IN SPLENDID CONDITION. One of the most charming books issued from the press in the last century. Priced 3,000 francs, uncut, by Morgand-Fatout, and another copy by the same, bound by Trautz-Bauzonnet, 2,200 francs (*vide* inserted catalogue slips). Also priced 35 guineas in a late London catalogue and bound in ordinary calf.

319 [DORAT.] Les Fables Nouvelles. *With front. vignette title, two engraved titles, also head and tail pieces designed by* MARILLIER. 2 vols. in 1. Small 8vo, magnificently bound by THIVET in crushed green levant morocco, extra gilt, rounded corners, inside gold borders, gilt edges. La Haye et Paris, *chez Delalain*, 1773

VERY RARE in such beautiful condition and binding as the above with all the illustrations of Marillier. With inserted page of MS, relating to Dorat. Priced 4,000 francs in late Paris catalogue (*vide* inserted catalogue slip).

320 [DORAT.] Mes Reveries contenant Erato et L'Amour Poeme suivi des Riens. *Etchings by* CHATELAIN *and* SAILLIAR *after* DESRAIS. 8vo, half blue morocco, top edge gilt on marble. Londres (Paris), 1771

ORIGINAL EDITION. A tall copy but slightly stained. This is one of the rarest of Dorat's works.

321 DOUZE FACETIES. 12 *facetious pieces, with cuts reproduced in fac-simile and of "l'ordre des cocus réformés" and "la patente des cocus."* Small folio, paper. Brussels, *Gay et Douce*, 1881

VERY FACETIOUS and AMOROUS. Limited edition of 500 copies, of which the above is No. 429. The bibliographical notice before the preface shows that only two of the patents in the above were known before the reprint, viz., that of "Bavarde" and that of "Curieuse."

322 DRAKE. The ENGLISH HERO, or SIR FRANCIS DRAKE Reviv'd. *Portrait and curious cut.* Minimo, sheep. London, 1716

RARE CHAP BOOK edition and containing, as the sub-title states—"I. His Voyage in 1572, to Nombre de Dios in the West Indies, where they saw a

Pile of Bars of Silver, near 70 foot long, 10 foot broad and 12 foot high. II. His Encompassing the Whole World in 1577, which he perform'd in two years and ten months, gaining a vast quantity of Gold and Silver. III. His Voyage into America in 1585 and taking the towns of S. Iago, St. Domingo, Carthagena and St. Augustine. Also his Worthy Actions when Vice-Admiral of England in the Spanish Invasion in 1588. IV. His last Voyage in those Countries in 1595, with the manner of his Death and Burial."

323 DUBOCCAGE (Marie Anne Lepage, *Madame Fiquet*). La Columbiade, ou la Foix Portée au Nouveau Monde Poeme par MADAME DUBOCCAGE. *Portrait engraved by* TARDIEU, *vignette on title, numerous plates, some of nudes, and exquisitely engraved tail-pieces.* Small 8vo, half crushed levant morocco gilt, edges gilt. Paris, 1756

RARE, and should be classed among the Americana, it being a poem on the alleged adventures of Europeans among a nation of American Indians and of a tribe governed by a Queen who has an army of Amazons.

Madame Duboccage was the friend of Voltaire and Fontenelle. An epigram describes her as "forma Venus arte Minerva." Yarlanca also made this epigram on her:—

"Sur cet ecrit, charmante Du Boccage,
Veux-tu savoir quel est mon sentiment?
Je compte pour perdus, en lisant ton ouvrage,
Le paradis, mon temps, ta peine et mon argent."

324 [DUBOIS (F. N.).] Histoire Secrètte des Femmes Galantes de l'Antiquite. 3 vols. small 8vo, half purple roan. Paris *and* Rouen, 1726

ORIGINAL EDITION AND VERY RARE. This is the work upon which the Abbé Yart wrote the epigram:—"Ce livre est l'histoire secrète, si secrète, que pour lecteur elle n'eut que son imprimeur et M. Dubois qui l'a faite." There are four pages of MS. respecting this at the beginning of the volume, which has the inserted book-plate with coronet, arms and motto of the "Bibliotheque de M. René Amedée Choppin ((de Villy)."

325 DUDEVANT (A. L. A., *i. e.*, *George Sand*). Œuvres Illustrées avec Preface et Notice Nouvelle par l'Auteur. *Illustrated with numerous wood engravings by* TONY JOHANNOT *and* MAURICE SAND. 4 vols. large 8vo, half calf (two bindings rubbed and lacks title). Paris, 1856–78

326 DUMAS (Alexander, *fils*). Lady with the Camelias. A New Translation with a New Preface by the Author. *Illustrated with forty photogravures and etchings by* ALBERT LYNCH. Thick large 4to, fresh cloth, top edge gilt, others uncut. London, *privately printed*, 1887

No. 309 of LIMITED EDITION of 550 numbered copies printed on heavy paper.

"Alexander Dumas's novel of 'La Dame aux Camelias' is well known as the subject of the opera 'La Traviata,' whilst the drama, bearing the same name as the novel, was a great success on its first appearance in Paris, brought a fortune to its author, has been translated or remodelled in nearly every European language, and is represented on almost every stage of the civilized world. The novel 'The Lady with the Camelias,' which has gone through many editions in French, appears now newly translated, in a sumptuous dress, beautifully printed and gorgeously illustrated. The author, though describing illicit love and its fatal consequences, does not pretend to be an apostle of vice, but to use his own words, 'tells an exceptional tale which would not have been worth the trouble of writing if it had not been exceptional.'"—TRANSLATOR'S PREFACE.

327 DUMAS. Dame aux Camelias, préface par JANIN. Small 8vo, half russia gilt. Paris, 1852

328 DUPLESSIS-BERTEAUX (J.). Vie de l'Enfant Prodigue. 12 *plates, and the text, title, etc., all engraved.* Oblong minimo, half calf. Paris, *n. d.*

These etchings are fully equal, in minutiæ of detail and treatment, to those of Callot.

DUPUY'S VERY RARE WORK ON THE KNIGHTS TEMPLAR.

329 DUPUY (Pierre). Traittez concernant l'Histoire de France Scauoir la Condamnation des Templiers auec quelques Actes : l'Histoire dv Schisme, les Papes tenant le Siege en Auignon et qvelqves Procez Criminels, composez par MONSIEUR DVPVY Conseiller du Roy en ses Conseils, Garde de sa Bibliotheque. *Fine portrait by* NANTEUIL *and vignette on title.* 4to, elegantly bound by PETIT-SIMIER in red crushed levant morocco, inside gold borders, edges gilt on marble. Paris, 1654

VERY RARE. A magnificent copy of this most valuable work on the Fall of the Knights Templar, with lists of names, separate trials, papal bulls, etc., to be found in no other work.

330 EGAN (Pierce). The Finish to the Adventures of Tom, Jerry and Logic in their Pursuits through Life in and out of London. *With numerous illustrations by* ROBERT CRUIKSHANK *and colored in imitation of the originals.* Large 8vo, half morocco, top edge gilt, others uncut. London, 1887

An extraordinary picture of "London by Night," in the days of George IV. All the strange places of amusements around Covent Garden and in St James's are fully described, and very queer places they were, too. One of the most popular books ever issued. It was an immense favorite with King George IV., and as a picture of life in London fifty years ago, was often quoted by Thackeray, who devoted one of his "Roundabout Papers" to a description of it.

331 EISEN.—REPONSE DE VALCOUR À ZEILA, Précédée d'une Lettre de l'Auteur à une Femme qu'il ne Connoit pas. *With vignettes and plate by* EISEN. Large 8vo. Paris, 1766

LARGE PAPER and VERY RARE.

332 ELITE DES BON MOTS et des Pensées Choisies Recueillies avec soin des plus Celebres Auteurs et Principalement des Livres en Ana. Minimo, 2 vols. old calf gilt (re-backed). Amsterdam, *Jacques Desbordes*, 1709

SCARCE, with inserted heraldic book-plates of Edward Cheney, and stamped in gold on the sides with his monogram and motto.

EMBLEMATIC AND SYMBOLICAL LITERATURE—A RARE COLLECTION AND MOSTLY OF THE SEVENTEENTH CENTURY.

333 EMBLEMS.—CIVITAS VERI Sive Morvm Bartholomei Delbene Patricii Fuorentini Ad Christianissimvm Henricvm III. Francorvmet Poloniæ Regem, Aristotelis de Moribus doctrinam carmine et picturis complexa et illustrata Commentariis Theodori Marcilii quentiæ Rejij. *Handsome engraved title and numerous copper-plate engravings by* Thomas de Lev, *also initial letters, head and tail-pieces, etc.* Small folio, old vellum, gilt edges (MS. name on title).

Paris, *apud Ambrosium et Hieronymum Drouart sub scuto Solari via Iacobea*, 1609

Very rare. This beautiful volume is dedicated to Henry III. of France, and like all the other works illustrated by Thomas de Leu, it is very high priced and rarely occurs for sale. De Leu was born about 1560–70. There are a number of portraits by him and a few other plates, executed with the graver in a neat finished style resembling that of the Werixs, which possess great merit. They are generally signed with his name like the engraved title of this volume. It is supposed that he died about 1620.

334 EMBLEMS.—KOLB (J. C.). Lvx Clavstri—La Lumiere du Cloistre—Das Kloster-Liecht. Small 4to, boards.

n. p., n. d.

Rare. The 27 plates of emblems in this volume are by Callot. They are printed on one side of the page only from engraved plates, including the text which is in Latin, French and German.

335 EMBLEMS.—EMBLEMATA FLORENTII SCHOONHOVII I. C. Goudani, Partim Moralia partim etiam Civilia. Cum latiori eorundem ejusdem Auctoris interpretatione accedunt et alia quædam Poematia in alijs Poematum suorum libris non contenta. *Engraved title and numerous curious engravings of emblems, allegorical devices, etc., also fine portrait.* Small 4to, vellum. Gouda, 1618

Rare. This is one of the most popular books of emblems extant and was a great favorite of our ancestors on account of the beauty of the plates. In many are nude figures.

336 EMBLEMS.—ZEEVSCHE NACHTEGÆL ende des Selfs dryderley gesang, Geheel anders inder vværheyt verthoont, als de selve voor desen by sommi ghe uyt enckel misverstant verkeerdelyck is ghee gheoordeelt Door verscheyden treffelijcke Zeeusche Poeten by een ghebracht ; ende verciert met Copére plæten hier ist noch by ghevought een Poeti schvverck ghenæmt Taffereel van Sinne-Mal. *With numerous curious emblematical plates, very handsomely engraved on copper.* 4to, vellum.

Middleburg, *by Ian Pieters van De Venne, Anno* 1623

Rare. This is one of the most uncommon books of emblems and is very scarce. It is separately paginated in divisions throughout, although there is

only one general title. It shows the great excellence to which copper-plate engraving had arrived in the year that the first folio Shakespeare was printed. The page illustration which precedes the first page of the text is particularly noticeable. It would be hard to find an engraver in our days who can equal that example in carefulness of detail and in general effect.

337 EMBLEMS.—DE SYMBOLIS HEROICIS Libri IX. Avctore SILVESTRE PETRA Sancta Romano E. Soc. Iesv. *Portrait, engraved title after* RUBENS, *emblematical and symbolical plates.* 4to, vellum, gilt edges.

Antwerp, *Plantin*, 1634

VERY SCARCE. This book of curious emblems and symbols, all of which are admirably executed and are good impressions, was dedicated to Bishop Carafa, whose portrait adorns the volume and whose pedigree takes up eighty pages of the preface. Upon this copy is stamped in gold on the sides an ecclesiastical hat, cardinal shape, with six tassels on each side of the coat of arms, which is charged with—"three swords to the sinster and three fleurs-de-lys on a chief."

338 EMBLEMS.—FARLEY (Robert). Kalendarvm Hvmanae Vitae—the Kalendar of Man's Life; Authore ROBERTO FARLAEO Scoto Britania. *Engraved front. by* GLOVER, *and numerous curious woodcuts.* Square minimo, old morocco gilt (MS. names on title and soiled slightly). London, 1638

RARE. Dedicated to King James the First's Favorite, Robert Carr, Earl of Somerset.

339 EMBLEMS.—MVNDI LAPIS LYDIVS siue Vanitas per Veritate Falsi accusata et conuicta opera D. ANTONII A. BVRGVNDIA Archi-Diaconi Brugensis. *Engraved title and numerous copper-plate engravings of emblems by* VAN MERLEN. Small 4to, vellum. Antwerp, 1639

RARE, and stamped in gold with an heraldic escutcheon of crest, helmet, motto and impaled shield with quarterings. A few pages are stained slightly.

340 EMBLEMS.—CATS (Jacob).— JOH. VAN BEVERWICK'S Schat der Gesontheydt Met veerfen verciert door de Heer IACOB CATS, Ridder, etc. *Handsome portrait on title and numerous emblematic engravings in the text—also several false titles.* Thick 4to, fine old red morocco gilt, tooled gilt edges.

Amsterdam, *Jan Jacobsz Schipper*, 1652

RARE. The emblems and other works of Cats have for two centuries been household books in Holland, both for their moral doctrine and the ingenious designs with which Adrian Van de Venne symbolized their teachings.

341 EMBLEMS.—SAAVEDRA-FAXARDO (Don Diego de). Idea de un Principe Politica representada en Cien Empresas. *With engraved title and* 100 *designs of emblems in the text.* Thick minimo, old calf (MS. name on back of title).

Amsterdam, *apud Ioh. Iansonium Iuoniorem*, 1659

VERY SCARCE EDITION of this famous work on emblems.

342 EMBLEMS.—HOOGE (Romain de). Het Voorhof de Ziele Behangen met ledrzaeme Prenten en Zinnebeelden Door F. V. H. *With numerous plates of emblems by* ROMAIN DE HOOGE. Small 4to, vellum.
Rotterdam, *by Francois van Hoogstraeten, Boekverkooper, Anno* 1668

RARE. This collection is dedicated to Johan de Vres by the author and publisher Hoogstraeten, to whom there are addressed several poems published at the commencement of the volume. The great merit of the work is, however, in the engravings of Romain de Hooge, of whom Bryan says:—"Few artists have handled the point with more spirit and facility than Romeyn de Hooghe."

343 EMBLEMS.—LE CENTRE DE L'AMOUR DECOUVERT sous Divers Emblesmes-Garlans et Facetieux; a Paris chez Cupidon. *Illustrated with curious engraved title and* 92 *facetious plates.* Oblong minimo, vellum. Paris (1687)

VERY RARE, and very remarkable book of emblems. Facing each plate is the French text, and below the emblematical illustration are two verses, one in Latin, the other in German. On the last page is the following quatrain :—

"Le Centre de l'Amour est icy decouvert
On a de cet Amour tire la Quintescence
Si dans quelques endroits in paroit trop ouvert
Honi soit il qui mal y pense."

Vide catalogue cutting inserted of a copy of the above, priced 200 francs.

344 EMBLEMS.—VINCENTII CHARTARII Rhegiensis Imagines Deorum, qui ab Antiquis colebantur, una cum earum declaratione et Historia in qua Simulacra, Ritus Ceremoniæ magnaque ex parte Veterum Religio explicatur, Opus non solum Antiquitatis Amatoribus, sed et Liberalium Artium cultoribus, imo et Concionatoribus valde utile et proficuum hinc inde a D. D. PAULO HACHENBERG. *Numerous curious illustrations.* 4to, vellum.
Frankfort, 1687

VERY RARE. This celebrated work on the Gods of antiquity is most noticeable on account of its curious emblematical and allegorical plates, in which are monsters, mermaids, etc., etc.

345 EMBLEMS.—INCONOLOGIE PAR FIGURES, ou Traité Complet des Allegories Emblemes, etc., Ouvrage utile aux Artistes aux Amateurs, et pouvant servir a l'education des jeunes personnes par MM. GRAVELOT et COCHIN. *Illustrated with a very beautiful collection of some* 350 *allegorical and emblematic plates engraved after the designs of* GRAVELOT *and* COCHIN *by* GAUCHER, ST. AUBIN, SIMONET, ROUSSEAU, DE GHENDT, LE MIRE, MASQUELIER, DE LAUNAY, PREVOST, MASSARD, *etc.* 4 vols. 8vo, mottled calf gilt, inside gold borders, edges gilt. Paris, *n. d.*

LARGE PAPER and RARE. With fine portrait of Gravelot by Gaucher, after De La Tour, and plate "a la memoire de Cochin" by Monnet.

346 ERASMUS.—Eloge de la Folie traduit du Latin d'Erasme par M. Guendeville. Nouvelle Edition, revue et corrigée sur le Texte de l'Edition de Bâle avec des Notes. *Charmingly illustrated with engraved front., plates and vignette title after the designs of* Eisen *by* Le Mire *and* Tardieu. Small 8vo, bound by Derome in old Spanish calf gilt, edges gilt on marble. *n. p.*, 1752

Very scarce, with proofs before letters of the charming Eisen plates. The frontispiece is slightly stained and one page is torn without interfering with the text.

347 ERASMUS. Le Pelerinage, traduction nouvelle par Victor Develay. *Curious frontispiece.* Minimo, half crushed levant morocco gilt, top edges gilt, others uncut. Paris, *Libraire des Bibliophiles*, 1872

Limited edition of 510 copies, of which the above is one on "papier vergé."

348 ESSEX—Robert, Earl of Essex, his Ghost sent from Elizian to the Nobility Gentry and Commvnaltie of England. Small 4to, russia. (London), *printed in Paradise in* 1624

Rare. Bound up with the above is—"A Postscript or a Second Part of Robert Earle of Essex his Ghost."

349 ETRENNES LYRIQUES, ANACREONTIQUES, Pour l'Année 1786, Presentées à Madame pour la sixieme fois en Decembre 1785. *Engraved plate after* Cochin *by* Gaucher. Minimo, bound by Derome in red morocco gilt, edges gilt. Paris, 1786

Rare, with musical score to a number of the pieces, among which are included poems by Dorat, Florian, etc.

350 ESTE.—My Own Life, by C. Este, Clerk. 8vo, half morocco, gilt edges. London, 1787

Rare, and bound in Fonthill binding with the author's autograph letter to Beckford, author of "Vathek," with inserted and MS. notes by the last named. Mr. Este, in this curious volume, endeavors to refute calumnies as to his personal repulsiveness, greed, etc.

LARGE PAPER AND SUPERB COPY OF TELEMAQUE.

351 FENELON (F. de S. de la Mothe). Les Aventures de Telemaque. *Magnificently illustrated with the plates* of Monnet *and* Tilliard, *superb impressions, engraved title, etc.* 2 vols. large 4to, russia gilt, marbled edges. Paris, *de l'Imprimerie de Monsieur*, 1783–85

Large paper, printed on vellum paper by Didot, and brilliant impressions of the plates. With heraldic book-plate inserted of Eliza Gulston. This, one of the grandest editions printed in the Eighteenth century, sells at very high figures. Brunet quotes the Detienne example having brought no less than 395 francs, and copies have gone still higher, the Renouard copy of the plates alone having fetched 241 francs.

352 FEREOL (M. V. de). Mysteres de l'Inquisition et autres Societes Secretes d'Espagne, avec Notes Historiques et une Introduction de M. MANUEL DE CUENDIAS. *Illustrated with 200 designs, elegantly engraved on wood.* Large 8vo, half morocco. Paris, 1845

VERY SCARCE. A few pages slightly soiled. A terrible book on a terrible subject.

353 FEUILLET DE CONCHES (F.). Causeries d'un Curieux Varietes d'Histoire et d'Art tirées d'un Cabinet d'Autographes et de Dessins. 2 vols. 8vo, half morocco gilt, marbled sides and edges. Paris, *Plon*, 1862

SCARCE and with fac-similes. This valuable work is of the greatest utility to collectors, more particularly of autographs.

354 FERRIAR (John). Theory of Apparitions. Small 8vo (title torn slightly). London, 1813

HANDSOMELY BOUND COPY OF THE EDITION DE LUXE OF FIELDING.

355 FIELDING (Henry). Works, Edited with a Biographical Essay by LESLIE STEPHEN. *With portrait and plates on* INDIA PAPER. 10 vols. large 8vo, crushed olive green morocco, inside gold borders, beveled sides, gilt edges. London, 1882

No. 311 of LIMITED EDITION printed with broad margins and India proof impressions of plates.

"What a master of composition Fielding was! Upon my word, I think the Œdipus Tyrannus, The Alchemist, and Tom Jones, the three most perfect plots ever planned; and how charming, how wholesome Fielding always is! To take him up after Richardson is like emerging from a sick room heated by stoves into an open lawn on a breezy day in May."—COLERIDGE.

356 FIELDING. Tragedy of Tragedies or the Life and Death of Tom Thumb the Great, as is Acted at the Theatre in the Hay-Market with the Annotations of H. Scriblerus Secundus. Small 8vo, half roan, cloth sides. RARE. London, 1731

357 [FIELDING.] History of Tom Jones the Foundling, in his Married State. 12mo, old half calf. London, 1786

SCARCE. "The author should scarce think it necessary to trouble the reader with a preface was it not his intention that the world should be satisfied that Henry Fielding, Esq., is not the author of this book nor in any manner concerned in the composition or publication."—*Preface.*

358 FISCUS PAPALIS, a Part of the Pope's Exchequer that is a Catalogue of the Indulgences and Reliques belonging to the seauen principall Churches in Rome, laying downe the spirituall riches and infinite treasures vvhich (as sure as the Pope is holy and true) are to be found in the Catholike Roman Church, whereof the poore Heretickes in England

have not one mite. Taken out of an Antient Manuscript and translated, together with certaine Notes and Comments explaining the more difficult places, for the ease and helpe of good Catholikes, who had best goe to Rome, to trie the vertue of the glorious indulgences. By a Catholic Diuine. Small 4to, half russia. London, 1617

VERY RARE, with the autograph on title of Nicol Beale.

VERY RARE BROCHURES ON "THE POPISH PLOT."

359 FITZGERALD (David). Narrative of the Irish Popish Plot for the Betraying that Kingdom into the hands of the French, massacring all English Protestants there, and utter Subversion of the Government and Protestant-Religion as the same was successively carryed out on from the Year 1662. Small folio, sprinkled calf. London, 1680

VERY RARE. Bound up with the above are the following:—Information of Thomas Lander, another of the witnesses in the Trial of the late Lord Stafford, 1681; Information of Thomas Dangerfield, 1680; Further Information of Mr. Steven Dvgdale; Mr. Tho. Dangerfield's Particular Narrative of the late Popish Design to Charge those of the Presbyterian Party with a pretended Conspiracy against his Majesties Person and Government, 1679; L'Estrange, a Papist, proved by the Depositions upon Oath of Miles Prance, Mr. Lowr. Mowbray, Mrs. Jane Curtis, Mr. Richard Fletcher and Mr. Joseph Bennett, 1681; Examination of Captain William Bedloe, Dec'd, relating to the Popish Plot, taken in his last Sickness by Sir Francis North, Chief Justice, 1680; Information of Edward Turberville, 1680; the Narrative of Lawrence Mowbray, of Leeds, in the County of York, Gent, concerning the Bloody Popish Conspiracy against the Life of his Sacred Majesty, the Government, and the Protestant Religion; the Several Informations of Simon Wright, Thomas Launders, Richard Perkin, concerning the Horrid Popish Plot in England; the Popish Damnable Plot against our Religion and Liberties, fairly laid open and discovered in the Breviats of Threescore and Four Letters and Papers of Intelligence past betwixt the Pope, Duke of York, Cardinal Norfolk, Cardinal Cibo, Cardinal Barbarini, Nuntio and Internuntio for the Pope in Italy, France and Flanders, and the Lord Arundel, Mr. Coleman, Mr. Cooke and Mr. Conne, and also the said Mr. Coleman, Albany, Sr. German, Lybourn, Sheldon, Throgmorton and several others, 1680; Substance of the Information of Richard Perkin, 1681; Elymas the Sorcerer; or, a Memorial towards the Discovery of the Bottom of this Popish Plot and how far his R. Highness's Directors have been Faithful to his Honour and Interest or the Peace of the Nation, publish'd upon the Occasion of a Passage in the late Duchesse of York's Declaration for changing her Religion, 1682; An Answer to Elimas the Sorcerer, 1683; A Modest Vindication of Titus Oates, the Salamanca Doctor, from Perjury or an Essay to Demonstrate him, only Forsworn in several Instances, 1682.

360 FITZ-HERBERT (Mary Anne). Memoirs of MRS. FITZ-HERBERT, with an Account of her Marriage with H. R. H. THE PRINCE OF WALES, afterwards KING GEORGE THE FOURTH, by the HON. CHARLES LANGDALE. *Portrait* (*slightly inked*). 8vo, half calf, cloth sides. London, 1856

RARE. This remarkable volume not only shows George the Fourth to have been as bad as Thackeray described him, but a bigamist also.

361 FLEURIOT (Zenaide). Monsieur Nostradamus. *Illustrated with 36 wood engravings, some full-page, after the original designs of* ADRIEN MARIE. Large 8vo, cloth gilt, beveled sides and gilt edges. Paris, 1875

362 FLORIAN, (J. P. C., *Chevalier de*). Estelle, Roman Pastoral. *Illustrated with plates after* QUEVERDO. Minimo, mottled calf, citron edges.
Paris, *de l'Imprimerie de Monsieur*, 1788

EXCESSIVELY RARE BENJAMIN FRANKLIN IMPRINT OF THE YEAR 1742.

363 [FRANKLIN.]—KURZER CATECHISMUS VOR ETLICHE GEMEINEN JESU Aus der Reformirten Religion in Pennsylvania Die sich zum alten Berner Synodo halten. Herausgegeben von JOHANNES BECHTELN Diener des Worts Gottes. Minimo, beautifully bound by F. BEDFORD in crinkled purple morocco, extra gilt, inside gold borders, edges gilt.
Phila., *Gedruckt bey Benjamin Franklin*, 1742

EXCESSIVELY RARE. This was Francis Bedford's copy, was bound by himself and sold at the sale of his library in London. There is an inserted portrait of Franklin and the following well-known epitaph on the great printer, statesman and philosopher. "The body of Benjamin Franklin, Printer (like the cover of an old book, its contents torn out, and stript of its lettering and gilding), lies here food for worms; yet the work itself shall not be lost, for it will (as he believed) appear once more, in a new and more beautiful edition, corrected and amended by the author." There are altogether forty-two pages printed on thick paper of this bibelot, which is one of the rarest of the rare Franklin imprints. When published, the above could be obtained as stated, on the back of the title:—"In Philadelphia, bey Stephan Bennezet; In Germantown, by Bachteln; In Falckner Schwamm, bey H. Antes; In Oley, bey Johannes Leimbach dem Altern; In Lancaster Town, bey Daniel Maquenet; In Schippach, bey G. Merckeln; In Socken, bey Jacob Bachmann; In den Forks, bey Eyseck." The third page, facing the extract just quoted, commences—"Die XII. Haupt-Artickel Des Grossen Synodi zu Bern in der Schweiz, gehalten im Januario, 1532; Damahls auf Landes-Obrigkeitlichen Befehl publicirt, und aselbst aber mahls ausgelegt im jahr, 1728."

EXCESSIVELY RARE MASONIC WORK.

364 FREEMASONRY.—LE SECRET DE FRANCS-MAÇONS, nouvelle edition, revue, corrigé et augmentée. *Vignette on title, of master mason's apron with Masonic symbols.* Minimo, elegantly bound by PADELOUP in red morocco gilt, inside gold borders, edges gilt. *n. p.*, 1744

EXTREMELY RARE. Beckford's copy sold for £5 5s., but it was not bound like the above, which is by Padeloup. This earliest of the French works on Freemasonry is dedicated—"au Très Venerable Medecin et Franc-Maçon l'un des Venerables des vingt deux Loges etablies à Paris."

Bound up with the above is a twenty-four page brochure of "Vers et Chansons de la Maçonnerie." These poems and songs are by Gobin, Procope, Ricaut, Naudot, Freron, etc.

365 FREEMASONRY.—Etat du G. O. de France, Tome Premier de la Reprise de l'An 5804. 2 vols. in 1, thick 4to, morocco gilt, inside gold borders, edges gilt, with brazen clasps. *n. p.*, 1804

Large paper and privately printed on tinted paper:—"A Paris, de l'imprimerie de G. O. de France au local du Grand Chatelet." The early volumes of the Transactions of the Grand Orient of France are of great rarity.

366 FREEMASONRY.—LYON (David Murray). History of the Lodge of Edinburgh (Mary's Chapel). No. 1, embracing an account of the rise and progress of Freemasonry in Scotland. *Numerous portraits and fac-similes.* 4to, cloth gilt. Edinburgh, 1873

367 FREEMASONRY. Proceedings of the District Lodge of Bombay and its Territories from February 19, 1862, to July 2, 1870. Small folio, half calf, cloth sides. Calcutta, 1862–70

Privately printed and very scarce. It consists of the foolscap reports issued by the Ancient Free and Accepted Masons of Bombay—"for Private Information only."

368 FREEMASONRY. Constitutions of the Antient Fraternity of Free and Accepted Masons, containing the Charges, Regulations, etc. *Plates* (*foxed*). 8vo, cloth. London, 1841

With original signature of Grand Secretary—"William H. White."

369 FREEMASONRY—Oliver (G.) Theocratic Philosophy of Freemasonry in Twelve Lectures on its Speculative, Operative and Spurious Branches. 8vo, cl. London, 1840

370 FREMICOURT (Guerin de). Tributs de l'Amour et de l'Amitie; Bagatelles Galantes, Dediés aux Yeux d'Iris. Small 8vo, old sheep. Rare.

A Cythere et se trouvant à Paris *chez Duchesne*, 1757

Rare. This little volume of erotic poetry is stamped on the back in gold, with a crown five times repeated, below which is "a dolphin naiant."

371 FRENCH FACETIOUS REPRINTS of "Gay et Fils." 9 vols. small 8vo, sewed, uncut. Geneva, 1867–72

Rare. All of the above are limited to an issue of 100 copies with the exception of two that are limited to 102 copies. The two following are printed on China paper, the first-named being limited to four copies and the second to six:—Estienne (A.) Remonstrance Charitable aux Dames et Damoyselles de France sur Leurs Ornemens Dissolus, 1585, and Les Portraits par De Rosset, 1660; The seven following which are either edited by Paul Lacroix or Gustave Brunet are on Holland paper:—Rabelais Ressuscite recitant les Faicts et Comportements Admirables de Tres-Valeureux Grandgosier Roy du Place-Vuide, 1611. S'Ensuyt Plusieurs Belles Chansons Nouvelles, with fac-simile vignette title, 1542; La Navigation du Compaignon a la Bouteille suivie de Maistre Hambelin, 1576; Voyage du Puys Sainct Patrix auquel Lieu on Voit les Paines de Purgatoire et aussi Les Joyes de Paradis; Couvent du Dragon Vert Comedie Japonaise adaptée a la Scene Francaise pour la Fete Annuelle de l'Athenee Oriental par Leone d'Albano; Le Carabinage et Matoiserie Soldatesque, 1616; La Bataille Fantastique des Roys Rodilardus et Croacus traduction du Latin d'Elisius Calentius attribuée à Rabelais.

372 FRENCH FACETIOUS REPRINTS of the "LIBRAIRIE DES BIBLIOPHILES." 9 vols. small 8vo, sewed uncut. Paris, 1872–76

SCARCE. The above are either limited to 120, 200, 300 or 500 copies, and all are printed by Jouaust with the exception of one by Lemerre. They comprise Millaud (Albert), "Petite Nemesis"; Souchier (Adele), "Branches de Lilas offertes a mon Pays"; Marsand (E.), "Poesies, Stances Poemes"; "Odes d'Anacreon" Traduite en Vers par Henry Vesseron; Jacques (Leon) "Griffes Roses," Poesies; Marchant, "La Constitution en Vaudevilles," Paris, 1792, Reimprimée avec une Notice par J. Kergomard; Bauge (Ach. Maffre de) "Diezes et Bemols," Poesies; Bazin (Henry) "Les Illusions Perdues," Sonnets et Poemes Divers; Le Livre de Bibliophile.

373 FURETIERE (A.) Roman Bourgeois, préface de M. EMILE COLOMBEY; Variantes et Bibliographie. *Portrait of the author after* MONGIN, *fac-simile and etchings by* DUBOUCHET. 8vo, sewed, totally uncut. Paris, 1880

EDITION QUANTIN, with rubricated borders and on tinted paper, of this celebrated Seventeenth century romance, of which the first edition was published in 1666, *vide* Bibliography at the end of above.

374 GALANTERIES DE LA COUR DE FRANCE Depuis le Commencement de la Monarchie. *Facetious plates.* 3 vols. minimo, half calf, red edges. Cologne, *Pierre Marteau, n. d.*

RARE and contains many very curious particulars concerning the Kings and Queens of France that will not be found in any of the regular histories.

375 GAUTIER (Theophile). Les Jeunes-Frances, Romans Goguenards. Minimo, half morocco gilt, top edge gilt. Paris, 1881

With two portraits fac-similed after the original sketches of the author, one being of himself in 1831 and the other of "Jacinta."

376 GAVARNI. Masques et Visages. *Portrait of* GAVARNI *etched by* NARGEOT, *and numerous wood engravings of a facetious character by the author.* Large 8vo, cloth, gilt edges. Paris, 1868

VERY SCARCE. With prefatory pages by H. de Villemessant, Henri Rochefort and Jules Claretie.

377 GEORGE IV.—The GENUINE BOOK, an Inquiry or Delicate Investigation into the Conduct of Her Royal Highness the PRINCESS OF WALES. 8vo, old calf (foxed slightly and MS. name on title). London, 1813

RARE. This is the volume reprinted some years ago by Banvard, and for which a very large alleged reward was offered.

378 GERMAINE DE FOIX. Reine Espagnole Nouvelle Historique. Minimo, old sheep (cover loose).
RARE. Amsterdam, *Hans Henry*, 1800

THE ROXBURGHE CLUB EXTREMELY RARE AND LIMITED EDITION OF THE "GESTA ROMANORUM."

379 GESTA ROMANORUM. The Old English Versions, Edited for the First Time from Manuscripts in the British Museum and University Library, Cambridge, with an Introduction and Notes by Sir Frederick Madden, K. H. *Rubricated title.* Thick 4to, half morocco, totally uncut, Roxburghe style.

London, *W. Nicol, Shakespeare Press*, 1838

Very rare and privately printed in an extremely limited edition for the members of the Roxburghe Club.

Shakespeare, Chaucer, and others, are said to have taken many of their plots from this celebrated work.

"They (the Monks) might be disposed occasionally to recreate their minds with subjects of a light and amusing nature; and what could be more innocent or delightful than the stories of the Gesta Romanorum?"—Douce.

"The Gesta Romanorum in its original form is a collection of fictitious narratives in Latin, compiled from oriental apologues, monkish legends, classical tales, stories of chroniclers, popular traditions, and other sources, which it would now be difficult and perhaps impossible to discover. Its object was undoubtedly to furnish a series of entertaining tales to the preachers of the day or to monastic societies, accompanied by such allegorical forms of composition as to convey, according to the taste of the age, information of a theological character or moral tendency."—Madden.

380 GODWIN (William). Lives of the Necromancers or an Account of the most Eminent Persons in Successive Ages who have claimed for themselves or to whom has been imputed by others the Exercise of Magical Power. 8vo, boards. London, 1834

This volume devotes some attention to the cases of witchcraft in New England.

381 GONCOURT (Jules *et* Edmond de). La Femme au Dix Huitième Siècle—Nouvelle Édition, Revue, Augmentée. *Illustrated with* 64 *reproductions on steel by* Dujardin *after the Eighteenth century originals.* Thick 4to, sewed, half morocco gilt, cloth sides, gilt edges.

Paris, *Firmin-Didot*, 1887

Many of the plates are colored by hand. Among the artists and engravers whose works are reproduced in the above are—Vanloo, Moreau, Basan, Joulain, Canot, Le Bas, Desmaisons, Leclerc, Dupin, Eisen, Gaillard, Saint-Aubin, Lancret, Duclos, Cochin, Greuze, Coypel, Le Beau, Watteau, and others of major or minor importance.

The work is in twelve chapters, showing the life of a woman of the Eighteenth century from the cradle to the grave, exhibiting such phases as marriage, society, dissipation, love, beauty, etc., not forgetting "la fille galante."

382 GONCOURT (Ed. *et* J. de). L'Amour au Dix-huitième Siècle. *Exquisite engraved frontispiece, etched by* Boilvain *and every page surrounded with facetious borders designed by* Meaulle, *vignette head and tail-pieces.* Small 4to, half green crushed levant morocco, top edges gilt, others uncut. Paris, 1875

Limited edition and printed on Whatman paper by Claye.

383 GOULD (Robert). Poems Chiefly Consisting of Satyrs and Satyrical Epistles. *Rubricated title.* Small 8vo, old calf (rebacked). VERY SCARCE. London, 1689

384 GRAND-CARTERET (John). Raphael et Gambrinus ou l'Art dans la Brasserie. *Illustrated with etched front. by* MARCELLIN DESBOUTIN *and numerous other illustrations by* DE PILLE, G. JEANNIOT, DANTAN, FELIX REGAMEY, MARS, JULES ADELINE AUGUSTE VIOLLIER, COLL-TOC *and* FERNAND FAU, *some colored.* Small 4to, bound by R. AFFOLTER in half crushed blue levant morocco, top edge gilt, others uncut, with the covers bound in. Paris, 1886

This CURIOUS WORK is full of information and illustrations of taverns, cabarets, brassieries, lager bier gardens, saloons, public houses, gin mills, wine rooms, bars, cafés, hostleries and their artistic decorations in Europe and America.

385 [GRAVES (R.).] SPIRITUAL QUIXOTE, or the Summer's Ramble of Mr. Geoffry Wildgoose; a Comic Romance. *Engraved fronts. by* GRIGNION *after* WALE. 3 vols. small 8vo, sheep. London, *Dodsley*, 1792

RARE. The author of this work was a clergyman, the Rev. Richard Graves, who wrote under the nom de plume of "Peter Pomfret."

386 GRESSET (J. B. L.). Œuvres ("Ver-vert," etc.). 2 vols. mottled sheep gilt, marbled edges, titles cut. Londres (Paris), 1766

SCARCE, with inserted heraldic book-plates.

387 GREVIN (A.) *and* HUART (A.). Les Parisiennes. *Profusely illustrated with facetious wood engravings in the text and colored plates.* Thick large 8vo, half roan. Paris, *n. d.*

388 GUISE.—Memoires of HENRY, DUKE OF GUISE. Relating his passage to Naples and heading there the Second Revolt of the People; Englished. Small 8vo, old calf. SCARCE. London, 1669

389 AMILTON (Antoine, *Comte*). Œuvres. *Numerous portraits.* 3 vols. small 8vo, half morocco gilt. Paris, *Renouard*, 1812

RARE. A handsome edition printed by Crapelet, including the "Memoirs of Grammont," "Songs," "Fairy Tales," etc. At the end of the third volume is bound up:—"Suite des Quatre Facardins et Zeneyde," "Contes d'Hamilton terminés par M. de Levis." The Memoirs of Grammont, which are fully illustrated in the above by portraits, are universally admitted to be among the most witty and entertaining that have ever been written. It was described by Gibbon as "a classic work, and the delight of every man and woman of taste," praised and edited by Sir Walter Scott, printed in almost every language and every form, and found in every good historical library. Some have said that it

is too much imbued with the spirit of Charles II.'s days to suit the severer code of the present age. But the reasons which would keep these volumes away from the great mass of readers would be equally applicable to nearly all writers of Charles II.'s period, and to Pepys as well as Ariosto, La Fontaine, Beaumont, Fletcher, Massinger, Pope, and even Shakespeare.

390 HAMILTON. Memoirs of the Life of the COUNT DE GRAMMONT, containing the Amorous Intrigues of the Court of England in the Reign of KING CHARLES II. Translated from the French. 12mo, cloth.
London, *Thomas Payne*, 1760

"Il peut revenir un Condé,
Il peut revenir un Turenne;
Un Comte Grammont est en vain demandé,
La Nature aurait trop de Peine."—ST. EVREMOND.

391 HANNON (Theodore). Rimes de Joie avec une Preface de J. K. HUYSMANS. *Rubricated* (*no etchings*). Small 8vo, boards. Brussels, 1881

392 [HEAD (Richard) *and* KIRKMAN (Francis).] The English Rogue Described in the Life of MERITON LATROON, A Witty Extravagant, being a compleat History of the most eminent Cheats of both Sexes. *Portraits and plates.* 4 vols. small 8vo, calf gilt, marbled edges.
London, 1665–80

FAC-SIMILE REPRINT of the rare original editions, with fac-similes of the twelve copper plates and portraits of the authors. Richard Head, who was drowned in 1678, was the author of Parts 1 and 2 of the above; 3 and 4 were by Francis Kirkman.

393 HENRY IV., of France. La Chemise Sanglante de HENRI LE GRAND. Small 8vo, mottled calf, gilt. Paris, 1615

EXCESSIVELY RARE, and from the library of J. Renard, and previously in the "Collection de Coulon," when was written the MS. notes at the commencement of the volume. This very rare pamphlet, priced $75 in a Paris catalogue, cutting inserted, is the original edition of the celebrated and cruel pamphlet in which Marie de Medicis was accused of the murder of Henry the Fourth. The MS. note referred to at the commencement of the volume was reprinted in 1860, so rare was the volume considered.

Bound up with the above is:—"La Mort de La France ov la France en Croix avec la consolation au pauvre peuple affligée M.DC.XXIII."; also—"La France Mourante, Dialogve; le Chancelier de l'Hopital; le Capitaine Bayard, dit le Cheualier sans reproche; la France Malade." The last named which is written against the Duc de Luynes, is asserted to have been composed by Cardinal Richelieu while Bishop of Leucon.

THE ANTIQUITIES OF HERCULANEUM AND POMPEII, INCLUDING THE SECRET MUSEUM.

394 HERCULANEUM ET POMPÉII; RECUEIL GÉNÉRAL des PEINTURES, BRONZES, MOSAIQUES, etc., découverts jusqu'à ce jour et reproduits, d'après tous les ouvrages publiés jusqu'à présent, avec un Texte explicatif par M.

BARRÉ. *With* 700 *fine engravings by* H. ROUX, AINÉ. 8 vols. large 8vo, boards, totally uncut. Paris, *Didot*, 1861–62

This is the MOST COMPLETE WORK on the discoveries at Herculaneum and Pompeii, exhibiting all the paintings, bronzes, miniatures, etc., hitherto published in rare or expensive works, with the addition of many others which have not previously appeared. The eighth volume, containing the "Musée Secret," is curious and uncommon; exhibiting the lascivious indulgences of the ardent Pompeians as depicted upon the walls of their baths and private apartments.

"We need not regret the departure of those times when modesty had no cloak; when, like the brute, man and woman stood before each other unabashed at their nakedness. The facility of enjoyment gave birth to satiety and disgust. A frightful corruption of morals was the inevitable consequence of this state of things, for excess of debauchery could alone reanimate desire, the prime mover of enjoyment. Eternal glory to the religion which, overturning these impure idols into the mire, and unrolling the code of chastity before our eyes, has made our sensations purer and our pleasures keener."—FANIN.

LARGE PAPER COPY, IN TWELVE VOLUMES, OF THE "ANTIQUITIES OF HERCULANEUM."

395 HERCULANEUM. — ANTIQUITES D'HERCULANUM, ou les Plus Belles Peintures Antiques et les Marbres, Bronzes, Meubles, etc., Trouvés dans les Excavations d'Herculanum, Stabia et Pompeia, Gravées, par F. A. DAVID, avec leurs Explications par P. S. MARECHAL. *Profusely illustrated with plates, also engraved titles.* 12 vols. 4to, old half calf gilt. Paris, *David*, 1780–1803

LARGE PAPER, with broad margins, and from the library of, and with the heraldic inserted book-plate of, John Dendy.

396 HEYWOOD (Thomas). England's ELISABETH: her Life and Troubles during her Minorite from the Cradle to the Crown Historically Laid Open and Interwoven with such Eminent Passages of State as Happened under the Reigne of HENRY THE EIGHT, EDWARD THE SIXT, Q. MARY; all of them aptly introducing to the Present Relation. *Front. of* ELIZABETH (*torn slightly*). Minimo, old sheep gilt. Cambridge, 1632

RARE. Thomas Heywood, who was a contemporary of the "Bard of Avon," tells us that there were no less than two hundred and twenty plays in which he had "either an entire hand or at least a main finger." Charles Lamb calls him "a sort of prose Shakespeare."

397 HISTOIRE AMOUREUSE de Pierre Le Long et de sa Tres Honoree Dame Blanche Bazu: Ecritte par ice luy La Musique de MR. PHILIDOR. *Engraved title, front. and music, printed from plates, also engraved vignettes.* Small 8vo, old half sheep. A Londres (Paris), 1765

VERY SCARCE. First edition and printed on heavy paper. Bound up with the above are the two following: "Fanni ou l'Heureux Repentir. Histoire Angloise, A Londres, MDCC.LXIV.;" and—"Lettres Galantes et Historiques d'un Chevalier de Malte, A Avignon, M.DCC.LXVI."

398 HISTOIRE DES AMOURS de Cleante et Belise avec le Recueil de ses Lettres. Minimo, old calf, gilt. *n. p.*, 1696

VERY SCARCE piece of facetiæ.

399 HISTOIRE DE MADAME LA COMTESSE DES BARRES et Madame la Marquise de Lambert. Small 8vo, old calf gilt, red edges. RARE. Brussels, *Francois Foppens*, 1736

400 HISTORY OF MR. JOHN C. DECASTRO and his Brother Bat, commonly called Old Bat; The Merry Matter written by JOHN MATHERS; The Grave, by "a Solid Gentleman." 4 vols. in 2. Small 8vo, half calf London, 1815

VERY SCARCE, curious and facetious, with the inserted heraldic book-plate of John Pavin Phillips.

401 HISTORY OF LORD BELFORD and MISS SOPHIA WOODLEY in a Series of Letters. 3 vols. small 8vo, shp. London, 1784

402 HIVE (The), a Collection of the Most Celebrated Songs. Fourth Edition, with Alterations and Additions. *With frontispieces by* J. J. CLARK. 4 vols. small 8vo, calf, marbled edges. London, 1732

VERY RARE, containing a number of facetious and humorous songs to be found in no other collection.

403 HIVE (The). Second edition revised. 3 vols. small 8vo, calf gilt. London, 1724–25

GOOD EDITIONS OF HOGARTH.

404 HOGARTH (William). Works of Mr. HOGARTH, Moralized by TRUSLER. *Charming vignette illustrations in the text and with engraved title and portrait.* 4to, elegantly bound in maroon morocco gilt, edges gilt.
London, *J. Goodwin, n. d.*

RARE. A good copy of this excellent edition and with splendid impressions of the engravings.

William Hogarth was one of those few original and extraordinary characters with whom it has pleased Providence occasionally to bless the world, to enlighten mankind, and to carry the arts and sciences necessary for their comfort, pleasure and improvement, nearer to perfection. Moved by the impulse of genius rather than the tuition of man, he traveled in a path unexplored by any before him, and which remains closed to succeeding artists. Possessing by early practice the knowledge of the art of engraving, he was enabled to disseminate by its means the ingenious inventions of his mind in a manner more perfect than those of other painters have been presented to the world, or than probably ever again will be done, till another painter shall be his own engraver. Hogarth was one of those great men whose works are destined to survive all the changes of taste and all the caprices of fashon; for valuable and interesting as they would be did they do no more than preserve a faithful picture of contemporary manners, they are to be still more highly estimated for containing those strokes of nature and of genuine wit that are intelligible in every country and in every age. In dignity of subject, in grandeur of composition, in the technical beauties of execution, in designs, in chiaro-oscuro, in exactness of imitation, in elegance and in gracefulness, Hogarth has been excelled by several; but no artist has ever yet produced works that rival in expression and in character those of the great ethic painter—works that will always continue to be admired in proportion to the care with which they are studied.

405 HOGARTH MORALIZED: a Complete Edition of all the most Capital and Admired Works of WILLIAM HOGARTH, Accompanied by Concise and Comprehensive Explanations of their Moral Tendency by the late REV. DR. TRUSLER, an Introduction and Many Additional Notes. *Portrait, numerous steel plates of* HOGARTH'S *inimitable designs and woodcuts.* Small 8vo, half crushed levant morocco gilt, top edge gilt, others uncut.
London, *John Major*, 1831

VERY SCARCE and good impressions, although a few are slightly foxed, of the admirable engravings, several of which were executed by George Cruikshank. This is the first edition of Major's issue and contains the first impressions of the new set of plates. The Washburn edition of 1841 is very much inferior.

406 HOGARTH ILLUSTRATED by JOHN IRELAND. 133 *fine plates*, PROOFS BEFORE LETTERS. 3 vols. 8vo, sprinkled calf gilt. London, 1804–6

RARE. An excellent clean bright copy, with good impressions of the plates. Vols. 1 and 2 are the "Third Edition Corrected," and Vol. 3 the second edition.

407 HONE (William). Popular Works, viz.:—Every-Day Book, 2 vols.; II. Table Book; III. Year Book. *With several hundred woodcuts by* G. CRUIKSHANK, S. WILLIAMS, *etc., of old customs, remarkable characters, curiosities, etc.* 4 vols. 8vo, fresh half morocco gilt, marbled sides and edges.
London, 1878

"Reader, did you ever see Hone's Every-Day Book? You cannot do better than buy it directly. You will meet with spirit . . telling descriptions of old customs, delightful woodcuts of old buildings, as well as many a fine secret learned among the woods and fields, and whispered by the 'season's difference.' . . He has deserved well of the naturalist, the antiquarian, and the Poet, by his Every-Day Book, and also by his Table Book."—CHRISTOPHER NORTH.

408 HOWELL (James). Poems upon Divers Emergent Occasions. Small 8vo, calf gilt edges. London, 1664

VERY RARE and priced in the "Bibliotheca Anglo-Poetica" at £3 6s. The above has the autograph of "Thos. Heywood." It is stained slightly and the title is in fac-simile.

409 HUARTES. Examen de Ingenios, or the Tryal of Wits, Discovering the great Difference of Wits among Men and what sort of learning suits best with each Genius, published originally in Spanish by DOCTOR JUAN HUARTES and made English from the most Correct Edition by MR. BELLAMY. Small 8vo, old calf gilt. London, 1698

VERY SCARCE and with MS. name on title.

410 HUGO (Victor). Le Roi s'Amuse, Drame. Small 8vo, half cloth. Paris, 1832

ORIGINAL EDITION, RARE, and with frontispiece engraved on wood, by Andrew, after Tony Johannot, on China paper.

411 HUMOURIST (The), Being Essays upon Several Subjects with a Dedication to the Man in the Moon (by T. GORDON). Minimo, cloth. London, 1720

VERY SCARCE. Includes—" News Writers, Enthusiasm, the Spleen, Country Entertainment, Love, the History of Miss Manage, Ambition and Pride, Idleness, Fickleness of Human Nature, Prejudice, Witchcraft, Ghosts and Apparitions, the Weather, Female Disguises, the Art of Modern Comversation, the Use of Speech, the Punishment of Staying at Home on Sunday, etc., Criticism, Art of Begging, Anger, Avarice, Death, Grief, Keeping the Ten Commandments, Travel Misapplied, Flattery, the Abuse of Words, Credulity, Eating, the Love of Power, the Expedients to get Rid of Time, Retirement, the Story of Will Hackett, the Enthusiast."

412 HUTCHINSON (Francis). Historical Essay concerning Witchcraft, with Observations upon Matters of Fact tending to clear the Texts of the Sacred Scriptures and confute the vulgar Errors about that Point, and also two Sermons—one in Proof of the Christian Religion; the other concerning the Good and Evil Angels. Small 8vo, old Spanish calf. London, 1718

VERY SCARCE. The fifth chapter is devoted to the "Witchcrafts at Salem, Boston and Andover in New England."

413 LLUSTRIOUS HISTORY OF WOMEN. *Front.* (*mended*). Minimo, old half calf. London, 1686

RARE. Includes—" Examples of Warlike Women, their noble Exploits and Victories with the Prophecies and Predictions of the Sybils in relation to the Incarnation . . . the whole work is enrich'd and intermix'd with Curious Poetry and delicate Fancy, suitable to so charming a Subject."

414 AMESON (Anna). Court Beauties of the Reign of Charles II., with Memoirs. *Illustrated from the original paintings in the Royal Gallery at Windsor by* SIR PETER LELY *and others, engraved in the highest style of art by* THOMSON, WRIGHT, SCRIVEN, B. HOLL, WAGSTAFF, *and* T. A. DEANE. Large 4to, cloth, red edges. London, *n. d.*

PRESENTATION EDITION. PROOFS BEFORE LETTERS of the plates. Printed at the Chiswick Press.

415 [JEPHSON.]—Confessions of JAMES BAPTISTE COUTEAU, Citizen of France, written by himself and translated from the original French by ROBERT JEPHSON. *Illustrated with engravings.* 2 vols. 12mo, mottled calf gilt. London, 1794

RARE, and with inserted heraldic book-plate of Christopher Beauchamp. This curious volume, which is facetious in parts, is a covert attack on Robespierre, the Duke of Orleans, Marat, Tom Paine and other revolutionists.

Lowndes says: " This severe satire on the depravity of French manners was written by Robert Jephson."

416 JESUITS.—Some very Remarkable Facts, Lately Discovered, Relating to the Conduct of the Jesuits with regard to Mr. Bower, which will greatly Contribute to Unravel the Mystery of that Affair, by "a Clergyman of the Church of England." 8vo, old half sheep, back broken.
London, *for the Author*, 1758

Rare. Bound up with the above is—"One very Remarkable Fact relating to the Conduct of the Jesuits, etc., by Mr. Bower."

417 JESUITS, Moral Practice of, by "the Doctors of the Sorbonne." Minimo, calf gilt (rebacked). London, 1670

Rare, and "Demonstrated by many remarkable Histories of their Actions in all parts of the World, collected either from the Books of the greatest Authority, or most certain and unquestionable Records and Memorials."

418 JESUITS.—Corrections Fraternelles aux ivrevrs, renievrs, et blasphemateurs. Minimo, bound by Allo in crushed dark brown levant morocco, inside gold borders, gilt edges. Paris, *Sebastien Cramoisy*, 1625

Very rare, with vignette woodcut on title of the Jesuit monogram, etc.

419 EACH (Benjamin). Grand Imposter Discovered: or the Quakers' Doctrine, Weighed in the Ballance and found Wanting: a Poem, by way of Dialogue wherein their Chief and most Concerning Principles are laid down and by the Authority of Gods Holy Word clearly Refuted by "B. K." Minimo, sage morocco gilt. London, 1675

Rare. This author was a member of the Particular or Calvinistic Baptists, and Allibone says—"was cruelly persecuted for the bold advocacy of his opinions."

420 A CHAMBRE (M. C. de). Characteres des Passions par Sr. de la Chambre, Medecin et Monseigneur le Conselier, *Amsterdam*, *Antoine Michel*, 1658; also—L'Art de Connoistre les Hommes par le Sr. de la Chambre Conseller du Roy en ses Conseils et son Medecin Ordinaire, *Amsterdam*, *Jacques le Jeune*, 1660. Together 3 vols. in 2. Bound by Brany in crushed levant morocco, inside gold border, edges gilt on marble. Amsterdam, 1658–60

Rare. La Chambre became a member of the Academie Francaise upon its institution. He is one of the first French writers who wrote in his native language on the sciences. His work on the "Passions" was of great service in turning the attention of people in the higher circles towards philosophical matters. The engraved titles of these two works as well as the letter-press remind one much of Elzevirian imprints and they were probably printed by the Elzevirs. Both of the title-pages are of a somewhat allegorical character and the last named, which is dedicated to Foucquet, shows that its author held the same views in regard to physiognomy that Lavater did.

421 [LACLOS (Pierre Ambroise François Choderlos de).] Liaisons Dangereuses: Lettres Recueillies dans une Société et publiées pour l'instruction de quelques autres, par C . . . L . . . *With facetious plates by or after* MONNET, FRAGONARD, BERTEAUX, LE MIRE, PAUQUET, *etc.* 2 vols. small 8vo, half red morocco, gilt edges.
Londres (Paris), 1796

RARE. The success of this Eighteenth century novel was owing to its—"immoralité conforme au gout de l'époque." The character of the principal personage, the enemies of the author insisted, he had based upon his own peculiarities.

422 [LACLOS.] Les Liaisons Dangereuses. *Plates.* 2 vols. 8vo, old half morocco (foxed and titles mended).
Londres (Paris), 1796

With the inserted heraldic book-plates of Henry Burt.

423 LACLOS. Les Liaisons Dangereuses. 2 vols. minimo, sewed, uncut. Brussels, 1869

424 LA FARRE (C. A., *Marquis de*). Poésies. *Front. after* MARILLIER *by* DE LAUNAY. Minimo. Bound by DEROME, in crushed red levant morocco, inside gold borders, gilt edges. Geneva, 1777

RARE. Includes the celebrated translations from Horace of the Marquis de la Farre, and to whose "Opera de Panthee," the Duke d'Orléans wrote the music. Chaulieu said this amorous poet and noble was—"Formé de sentiments et de volupté, rempli d'une aimable mollesse."

425 LA FAYETTE (M. M. Pioche de la Vergne, *Comtesse de*). Mémoires de Hollande: Histoire Particulière en Forme de Roman. Quatrième édition, revue sur l'Edition Originale par J. P. PARISON et publiée avec des Notes par A. T. BARBIER, ancien Secretaire des Bibliothèques de la Couronne. *Portraits of* MME. DE LA FAYETTE *and* MME. DE SÉVIGNÉ. Small 8vo. Bound by DAVID in crushed green levant morocco extra, inside gold borders, edges gilt on marble. Paris, *Techener*, 1856

SCARCE. Broad margins printed on thick paper with the portraits on India paper. Madame de Sévigné was, next to her lover the Duke de la Rochefoucauld, the most intimate friend of the Countess de la Fayette. Boileau said to the author of the above that she was—"La Femme de France qui avait le plus d'esprit et qui écrivait le mieux."

426 LA FAYETTE. Mémoires de la Cour de France pour les Années 1688 et 1689, par MADAME LA COMTESSE DE LA FAYETTE. Small 8vo, old sheep, gilt.
Amsterdam, *Jean Frederic Bernard*, 1731

RARE. Stamped in gold on the sides with the arms of Lord Rothsay. The volume also has inserted heraldic book-plate of Edward Cheney. This is the first edition and a copy was lately sold in Paris for 325 francs. Vapéreau says—"Les Mémoires de la Cour de France pour les années 1688 et 1689, remarquable par la précision et la vivacité du récit, sans divagations et presque sans réflexions."

427 LA FIZELLIERE (Albert de). Histoire de la Crinoline, suivie de la Satyre sur les Cerceaux, Paniers, etc., par le Chevalier de NISARD et de l'Indignité et l'Extravagance des Paniers, par un Prédicateur. Small 8vo. Bound by CAPÉ in half morocco gilt, top edge gilt, others uncut, covers bound in. Paris, *Aubry*, 1859

A CURIOUS VOLUME on that monstrosity, the crinoline, and showing it was worn eight centuries before Christ, in Hesiod's time, and that Helen, when she fled with Paris to Troy, wore a primitive kind of hoop skirt.

428 LA FIZELLIERE. Another copy of the same, bound by CAPÉ, in half crushed green levant morocco gilt, top edge gilt, others uncut.

LARGE PAPER and one of a very limited edition printed on PINK PAPER.

ADMIRABLE COLLECTION OF LA FONTAINE'S WORKS—SOME BEAUTIFULLY ILLUSTRATED—OTHERS LARGE PAPER COPIES.

429 LA FONTAINE (Jean de). Contes et Nouvelles en Vers de MONSIEUR DE LA FONTAINE. Nouvelle Edition enrichie de taille-douces. *With engraved title and engravings on copper from the designs of* ROMAIN DE LA HOOGE. 2 vols. in 1. Sm. 8vo, vellum. Amsterdam, *Henry Desbordes*, 1685

VERY RARE AND BEST EDITION of the "Tales" of La Fontaine with the copper-plates of Romain de la Hooge, with exceptionally brilliant impressions thereof, it being the original edition.

Brunet devotes considerable space to proving that there were three editions of the "Contes de la Fontaine" under the same date, 1685, and at the same place, and says that the first is the most sought after as it contains first proofs of the plates and is the best printed of the three. The test of the first and real original edition when applied to the above copy, proves it to be so without doubt, it having eleven lines of text on page 211, Vol. 1., etc., thus showing that this copy is correctly styled the original edition.

430 LA FONTAINE. The same. *With the* ROMAIN DE HOOGE *engraved title and illustrations.* 2 vols. small 8vo. Bound by RIVIERE in crushed red levant morocco gilt, inside gold borders, edges gilt. Amsterdam, *Henry Desbordes*, 1685

VERY RARE. This is the second of the original editions illustrated by the famous designs of Romain de Hooge. It has 16 lines on page 211 of Vol. 1, and has not "221" instead of 211 on the last line of the table in the third edition also issued by Desbordes in 1685.

431 LA FONTAINE. The Same. *With the* ROMAIN DE HOOGE *engraved title and illustrations.* 2 vols. in 1. Small 8vo, bound in lemon morocco, inside gold borders, gilt edges, by HAMMOND (some pages stained).
RARE. Amsterdam, *Pierre Brunel*, 1699

432 LA FONTAINE. The Same. *With the* ROMAIN DE LA HOOGE *engraved title and illustrations.* 2 vols. small 8vo, old calf gilt, sprinkled edges.
RARE. Amsterdam, *Pierre Brunel*, 1709

MS. name on titles and binding rubbed.

433 LA FONTAINE. Contes et Nouvelles en Vers. 2 vols. small 8vo, calf, gilt edges. Amsterdam, 1764

RARE EDITION of La Fontaine, with good impressions of the portrait and numerous erotic plates by Eisen, charming head and tail-pieces, etc. This is a fair copy, with a few pages, however, slightly discolored.

Among the "Livres de luxe" of the Eighteenth century there is one which is a marvel and a chef-d'œuvre, an example without an equal in the richness of a book. This work, the great monument and triumph of the "vignette," which rises above and crowns all other illustrations of the day, it is needless to state to all amateurs, is the Tales of La Fontaine, known as the edition of the "*Fermiers-Généraux*," a truly royal book of the last Mecoenean financiers; one of the grandest of the intelligent and sensual outlays of money of the reign of Louis the Fifteenth, and an inimitable model of gallant engraving applied to the illustration of light narrative.

434 LA FONTAINE. Contes et Nouvelles. *Illustrated with facetious wood engravings, some full-page, others vignettes, by* TONY JOHANNOT, CHAM, ROQUEPLAN, DEVERIA, C. BOULANGER, FRAGONARD PÈRE, JANET-LANGE, FRANCAIS, LAVILLE, ED. VATTIER *and* ADRIEN FEART. Large 8vo, half morocco, gilt (foxed slightly).

Paris, *Ernest Bourdin et Cie, n. d.*

RARE. An excellent text, with facetious illustrations and La Fontaine's preface to the first editions of his "Stories," 1665.

435 LA FONTAINE. FABLES CHOISIES MISES EN VERS PAR J. DE LA FONTAINE AVEC LA VIE DE L'AUTEUR PAR DE MONTENAULT. *Illustrated with* 276 *large and beautiful engravings by* COCHIN *and others, after the spirited and masterly designs of* OUDRY. 4 vols. square folio, handsomely bound in fine old contemporary mottled calf gilt, tooled, à la DEROME, inside gold borders, edges gilt on marble. Paris, *de l'Imprimerie de Charles Antoine Jombert*, 1755–59

LARGE PAPER COPY of a very limited issue, with fine early impressions of the plates. This is the original edition with Oudry's magnificent designs. The Labedoyere copy of this work sold for 691 francs and the Montbrun for 415 francs in 1861. Since then the extremely few copies that have come upon the market sold far higher, and it can be safely said that not one of them could have been in finer condition as to the brilliancy of the plates and general state than this remarkably handsome number.

At the De Bure sale in 1853 1,800 francs was paid for the 277 designs which illustrate the work. It appears that Oudry executed the originals about 1729.

Jean Baptiste de Oudry, the eminent French painter and engraver, according to Bryan, was born at Paris in 1686. He was a scholar of Nicholas Largilliere, under whom he became an able designer and colorist. For some time he painted historical subjects and portraits, and gave proof of considerable ability in his picture of the "Nativity," in the church of St. Leu, and the "Adoration of the Magi," in the chapel of St. Martin des Champs. He afterwards adopted a different branch of the art, in which he acquired considerable reputation. He painted hunting pieces and cavalcades with great success, in which the animals are designed with correctness and spirit, and touched with facility and vigor. There are many of his works of this description in the royal palaces in France. We have several etchings by this artist, from his own compositions, executed in a bold and masterly style.

436 LA FONTAINE. Fables. *With numerous charmingly engraved plates, one to each fable, by* SIMON *and* COINY, *after designs by* VIVIER *and others.* 4 vols. small 8vo, red morocco gilt, inside gold borders, edges gilt.
Paris, *Bossange, Masson et Besson,* 1796

LARGE PAPER and elegantly printed on thick paper, with excellent impressions of the plates. A few pages are very slightly foxed.

437 LA FONTAINE. Fables now First Translated from the French by ROBERT THOMSON. *Numerous plates by* PERDOUX, OLYMPE, NEVEU. 4 vols. in 2. Small 8vo, old Spanish calf, gilt. VERY SCARCE. Paris, 1806

438 LA FONTAINE. Fables. *Profusely illustrated.* 2 vols. 8vo, half morocco, gilt edges. Paris, 1838

VERY SCARCE ORIGINAL EDITION, with first impressions of upwards of 120 exquisite full-page engravings on wood, designed by J. J. Grandville, and with the frontispiece on India paper.

439 LA FONTAINE. Fables. *Illustrated with portrait and the numerous page plates and vignette woodcuts after the original designs of* GUSTAVE DORÉ. Thick large 4to, half morocco gilt, beveled sides, marbled edges.
Paris, *Hachette,* 1868

"Of Doré's genius, it seems almost a work of supererogation to say much. Every one who turns over these pages will at once acknowledge the profundity and versatility of his imagination, the brilliancy of his fancy, the power of his pathos, the richness of his poetry. His figures are as individualized as Sterne's wise buffooneries. His landscape is luminous with picturesque beauty, and radiant with local truth."—GEORGE W. THORNBURY.

440 LA FONTAINE. Amours de Psyche et de Cupidon avec le Poeme d'Adonis. *Exquisitely illustrated with portrait and charming engravings of nudes, etc.* Small 8vo, bound by CECIL and LARKINS in tree marbled calf extra, inside gold borders, citron edges. Paris, 1804

LARGE PAPER copy of this charming edition of one of La Fontaine's most delightful works.

441 LARCHER (L. J.). La Femme jugée par les Grands Ecrivains des Deux Sexes ou la Femme devant Dieu, devant la Nature, devant la Loi, et devant la Societe Riche et Precieuse Mosaique, Nouvelle Edition entierement Refondue et considerablement augmentée, seul ouvrage qui reunisse un ensemble aussi complet et varie sur la Femme avec une Introduction de M. BESCHERELLE AINÉ. *Illustrated with steel engravings (some foxed slightly).* Large 8vo, three-quarters crushed levant morocco, top edge gilt. Paris, 1855

SCARCE. The sub-title tells us the volume also contains—"Toutes les opinions emises sur la femme, depuis les siècles, les plus reculés jusqu'à nos jours, par les philosophes, les moralistes, les pères de l'Eglise, les conciles, les politi-

ques, les legistes, les historiens, les poetes, les socialistes, les economistes, les critiques, etc.; et ou l' on trouve : la definition de la femme—son caractère, ses moeurs, ses habitudes, ses qualités, ses bons et ses mauvais instincts, ses penchants, ses defauts, ses vices, ses passions, son influence en un mot,son passé, son présent et son avenir."

442 LAVATER (Ludovicus). Spectris Lemuribus et Magnus arque insolitis fragoribus, vatlisque praesagitionibus, quae plerumque obitum hominum, magnas clades,mutationesque Imperiorum praecedunt. *Engraved title.* Minimo, vellum. Leyden, 1659

RARE, with curious scene on title, of witch in churchyard stirring bubbling pot, surrounded by devils, death, etc. The volume is printed, in the style of the Elzevirs, by Baron of Leyden.

KING LOUIS PHILIPPE'S COPY OF LE BAILLY'S FABLES.

443 LE BAILLY (A. F.). Fables Nouvelles, suivies de Poesies Fugitives; par M. LE BAILLY, Avocat en Parlement, du Musee de Paris. Minimo, bound by DEROME in red crushed levant mo.r, inside gold borders, gilt edges. Paris, 1784

RARE. This copy belonged to King Louis Philippe and is stamped on the title with his monogram "L. P.," and library mark "Bibliotheque du Chateau d'Eu." It has curious little vignette cuts and head and tail-pieces. The volume is dedicated to "Monseigneur le Duc de Valois et Monseigneur le Duc de Montpensier." Le Bailly dedicated the second edition of 1814 to Napoleon, but the third of 1823 he rededicated to the Bourbons.

444 LE BAS (J. P.). Traits de l'Histoire Universelle Sacre et Profane d'après les Plus Grands Peintres et les Meilleurs Ecrivains. *Engraved titles and front., also* 223 *plates printed on one side only, and entirely engraved with both French and Latin text by or after* LE BAS, LE MER, RAFFAELLO, POUSSIN, GUIDO, GAUCHER, *etc., many of nudes, etc.* 2 vols. small 8vo, boards, uncut.
Paris, *chez Le Bas, Graveur du Roi,* 1771

RARE. Le Bas "was born at Paris in 1708, was instructed in the art of engraving by N. Tardieu and was one of the most ingenious artists of his time. He excelled in landscapes and small figures, which he touched with infinite spirit and neatness. He availed himself much of the freedom and facility of etching which he harmonized in an admirable manner with the graver and dry point."

445 LECOCQ (Ad.). Empiriques Somnabules et Rebouteurs Beaucerons. 8vo, half morocco. Chartres, 1862

LIMITED EDITION of 100 copies only. The work is divided into eight chapters as follows—1, Les Charlatans et les Beaucerons; 2, Ecrouelles, Scrofules, Strumes; 3, Somnambules, Dormeuses; 4, Medecins aux urines, Uromantes; 5, Charbon, Pustule maligne, Furoncle charbonneux; 6, Rebouteurs, Renouers, Rhabilleurs; 7, Guerisseurs, Empiriques, Secrets de Famille; 8, Conclusion.

446 LEGOUVE (Gabriel). Merite des Femmes, Nouvelle Edition augmentée des Poesies Inedites. *Engraved plates by* POURVOYEUR. Minimo, calf gilt, edges gilt, inside gold borders. Paris, 1825

RARE. Includes his "Lucrece," Anecdotical Poems and "Chansons."

BEWICK—LE GRAND'S FABLIAUX, ILLUSTRATED BY BEWICK AND BOUND BY ROGER PAYNE.

447 LE GRAND. Fabliaux; or, Tales abridged from French Manuscripts of the 12th and 13th Centuries, Selected and Translated into English Verse by the late G. L. WAY, with Preface, Notes and Appendix by the late G. ELLIS, Esq. *Woodcuts by* BEWICK. 2 vols. bound by ROGER PAYNE in red crinkled morocco gilt, inside gold borders, edges gilt.
London, *printed by W. Bulmer*, 1796–1800

RARE. First edition and brilliant impressions of Bewick's cuts.

"Many of these tales have been translated in the happiest manner by the late Mr. Lewis Way."—MITFORD.

"The Fabliaux are as frequently revolting for their naked grossness, as they are interesting for the lively pictures which they present of life and manners. Yet these were the chosen literary pastimes of the fair and gay during the times of Chivalry."—SIR W. SCOTT.

448 LE NOBLE (Eustache). ABRA-MULE ou l'Histoire du Dethronement de MAHOMET IV., Troisieme Nouvelle Historique. *Portrait of the author by* TRUVAIN *after* SIMON. Small 8vo, fine old red morocco gilt, inside gold borders, edges gilt on marble. Paris, 1696

VERY RARE. Eustache Le Noble was distinguished as an author and notorious as a forger. He was Procureur General in the Parliament at Metz, but having committed several forgeries to enable him to luxuriate in his dissipated inclinations and refined lecheries he was condemned to incarceration in the Chatelet and banishment. While imprisoned later in the Conciergerie he came in contact with Gabrielle Perreau, "la belle epiciere," who became his mistress and by whom he had several illegitimate children. His satirical dialogues on the affairs of his time display great talent, and Bayle considered them "Infiniement d'esprit et de lecture."

449 LE PAYS (René). Amitiez Amours et Amourettes, Derniere Edition corrigée de plusieurs fautes qui se sont glissées dans les precedentes. Minimo, old calf gilt.
Amsterdam, 1686

VERY SCARCE, with engraved false title and printer's mark of Abraham Wolfgang on title. On an end paper is the note—"Bought at the sale of Dr. A. Clarke's library, February, 1833." Boileau in his third satire thus refers to the author this Seventeenth century poet—"Le Pays, sans mentir, est un bouffon plaisant."

LARGE PAPER "GIL BLAS" WITH SMIRKE'S PLATES ON INDIA PAPER.

450 LE SAGE (Alain René). Histoire de Gil Blas de Santillane. *With* PROOF IMPRESSIONS ON INDIA PAPER *of the celebrated designs by* SMIRKE, RAIMBACH, etc. 4 vols. 4to, elegantly bound in red morocco extra, inside gold border, gilt edges.
Londres, 1809

LARGE PAPER COPY, VERY SCARCE, with India proof impressions of the plates, and originally published at 10 guineas in boards.

"The fancy, the lightness, the spirit and the vivacity of the enchanting pen of Le Sage."—WALTER SCOTT.

451 LE SAGE. The same edition, but small paper. 4 vols. 8vo, half calf gilt, marbled sides and edges (a few pp. foxed).

452 LE SAGE. Histoire de Gil Blas de Santillane. *Profusely illustrated with wood engravings, front. and numerous vignettes, all by* JEAN GIGOUX. Large thick 8vo, half green morocco gilt, top edge gilt. Paris, 1835

A good copy of this scarce and handsome edition.

453 LE SAGE. *Twenty plates,* INDIA PAPER PROOFS *in illustration of "Gil Blas," engraved by* OUTHWAITE, WILMANN, NARGEOT, GERVAIS, COLIN, DELANNOY, *after the original designs of* GAVARNI. Folio, in portfolio.
Paris, *Lemercier, n. d.*

454 LE SAGE. Gil Blas. Small 8vo, cloth. London, *n. d.*

455 LE SAGE. Le Diable Boiteux, précéde d'une Notice sur LE SAGE par M. JULES JANIN. *Illustrated with the facetious plates of* TONY JOHANNOT, *with the front. on* INDIA PAPER. Large 8vo, half crushed red levant morocco gilt, top edge gilt. Paris, *Ernest Bordin,* 1845

EXCELLENT COPY of this scarce edition. Some critics have pronounced the "Diable Boiteaux" superior to Gil Blas.

Sir Walter Scott says of this delightful romance—"There is no book in existence in which so much of the human character, under all its various shades and phases, is described in so few words, as in the 'Diable Boiteaux.' The fancy, the lightness, the spirit and the vivacity of the enchanting pen of Le Sage are everywhere visible. To quote examples would be to quote the work through almost every page. No work has afforded a greater stock of passages, which have been generally employed as apophthegms; or illustrations of human nature and actions.

"If there is anything like truth in Gray's opinion, that to lie upon a couch and read new novels was no bad idea of Paradise, how would that beatitude be enhanced, could human genius afford us another 'Gil Blas' or a 'Devil on Two Sticks!'"

456 LILLY (John). Euphues. Small 4to, sewed. London, 1580

Gifford says that the "Euphuist" did incalculable mischief by vitiating the taste, correcting the language and introducing a spurious and unnatural mode of conversation and action."

457 LILLY (William. *Student in Astrologie*). An Allegoricall Prediction of the Occurrences in England, Part of the Yeers 1648, 1649, 1650. Small 4to, old russia.
London, 1648

VERY RARE. Title mounted and slightly soiled. The sub-title reads on—"Concerning these Particulars Viz. 1, The Effects depending upon the late conjunction of the two malevolent planets Saturn and Mars; 2, What successe may be expected from the present intended Treaty between His Majesty and the Parliament; 3, The standing or falling of this Parliament under the command of his Excellency, the Lord Fairfax; 4, Our imminent disturbances generally handled together with many contingencies to the whole Kingdom, London especially; 5, The product of the Scots Army; With some observations upon Duke Hamilton's Nativity; 6, What may succeed the Apparition of three Suns in Lancashire seen of many, the 28 of February last."

ORIGINAL PORTRAIT BY SIR ANTHONY VANDYCK IN A RARE EDITION OF JUSTIUS LIPSIUS.

458 LIPSIVVS (Jvstvs). Discourse of Constancy. *Engraved front.* Minimo, old calf. London, 1654

RARE. Mitford's copy and with his autograph, "J. Mitford, 1819," and MS. in his handwriting. The great value of this little volume is, however, in the original inserted sepia drawing of the author by Sir Anthony Vandyck. It is signed "V. dyck" and is a fine piece of work, exhibiting all the peculiar characteristics of the brush of that great master. Below in Seventeenth century script and in the left-hand corner is the following—"Clarisimus Justus Lipsius Historiagraphas Regias professor Conscilarius, etc."

459 LIPSIUS—Ivsti Lipsi Epistolarvm Quæ in Centuti js non extant Decades XIIX quibus accidunt Poematia Eivsdem. Minimo, vellum. Harderwyck, 1621

Justus Lipsius was born in 1547 and died in 1606. His influence on the literature of the Sixteenth century was very considerable. Brought up by the Jesuits, he became a Protestant, was a Lutheran at Jena, a Calvinist at Leyden and became a Catholic once more at Louvain. In all three places he held professorial chairs.

ILLUSTRATED EDITIONS OF FAUBLAS.

460 LOUVET DE COUVRAY. Aventures du Chevalier de Faublas, précédée d'une Notice sur l'auteur par V. Phillipon de la Madelaine. *Illustrated with* 300 *wood engravings by* Baron, Francais *and* C. Nanteuil. 2 vols. large 8vo, half morocco gilt (rubbed and some pp. foxed). Paris, 1842

RARE, like all the editions of these celebrated adventures.

461 LOUVET DE COUVRAY. The Same. *With plates after the designs of* Marillier, Blanchard, *etc.* 4 vols. small 8vo, half calf gilt, marbled sides and edges. Brussels, 1881

462 MACKAY (Charles). Memoirs of Extraordinary Popular Delusions and the Madness of Crowds. *Illustrated with numerous woodcuts.* 2 vols. small 8vo, cloth, top edges gilt. London, 1852

Full of information relating to the Alchemists, Modern Prophecies, Fortune Telling, the Magnetizers, the Witch Mania, Haunted Houses, Slow Poisoners, Duels, etc.

463 Maniere de Bien Penser dans les Ouvrages d'Esprit Dialogues. *Curious engraved frontispiece.* Minimo, bound by Simier in red russia gilt, edges gilt.
VERY SCARCE. Amsterdam, *Pierre Mortier*, 1705

464 MAN OF SIN; or, a Discourse of Popery, wherein the Numerous and Monstrous Abominations in Doctrine and Practice of the Romish Church are by their own hands, exposed so to open Light, that the very Blind may see

them, and Antichrist in Capital Letters engraven on them; particularly in the infinite Drove of their Adored but lying Wonders and Miracles. By no Roman but a Reformed Catholick. Small 4to, old calf. London, 1677

RARE. On the false title is the following MS.: "Manne of Synne, collected by John Harryson and imprinted at Zurik by Olyver Jacobson, anno 1543." The volume contains curious account of Pope Joan, etc.

465 MANUEL DES INQUISITEURS a l'usage des Inquisitions d'Espagne et de Portugal ou Abregé de l'Ouvrage intitulé: Directorium Inquisitorum Composé vers 1358 par NICOLAS EYMERIC, Grand Inquisiteur dans le Royaume d'Arragon; On y a joint une courte Histoire de l'etablissement de l'Inquisition dans le Royaume de Portugal, tirée du Latin de LOUIS A PARAMO. Small 8vo, mottled calf gilt, marbled edges. Lisbon, 1762

VERY RARE work on the Spanish Inquisition.

MAGNIFICENT COPY, BOUND BY THIBARON, OF THE BEST EIGHTEENTH CENTURY EDITION OF THE HEPTAMERON.

466 MARGARET, QUEEN OF NAVARRE,—HEPTAMERON FRANCOIS, LES NOUVELLES DE MARGUERITE REINE DE NAVARRE. *With false engraved titles by* EICHLER *after* DUNKER, *beautifully engraved plates, fine impressions by the best Eighteenth century Parisian engravers after charming designs of* S. FREUDENBURG, *and exquisite vignettte head and tail-pieces after* DUNKER. 3 vols. small 8vo, sumptuously bound by THIBARON-JOLY in red crushed levant morocco extra gilt, rounded corners, inside gold borders, edges gilt on marble.

Berne, *chez la nouvelle Societé Typographique*, 1780–81

VERY RARE and a SPLENDID TALL COPY on THICK PAPER, with BRILLIANT IMPRESSIONS of the plates and vignettes of the best Eighteenth century edition. At the end of the "Avertissement sur cettte edition" is found the following references to the lovely illustrations: "Le sieur Freudenburg, connu pour son talent pour ce genre de peinture agréable, qui represente les actions et la costume de la vie privée et dont la main legère repand des graces sur tous les objets, est l'auteur des figures dont chaque conte est accompagné. Le sieur Dunker connu par les gravures du cabinet de Monsieur le duc de Choiseul et d'autres ouvrages, a dessiné les ornemens, vignettes et culs-de-lampe. Les meilleurs gravures de Paris ont été chargés d'executer tout cela au burin. On ose donc mettre ce livre au rang de ceux qui meritent l'applaudissement des amateurs des arts et les figures seules, independamment du texte pourront orner des cabinets et des porte-feuilles."

Brunet speaks as follows of this edition: "Jolie édition publiée sous la direction de J. Rodolphe de Sinner qui a retouché assez maladroitement la prose de ces contes; les estampes, fleurons et vignettes (ces dernières gravées par Dunker) sont d'une fort belle execution. A peu près la moitie des examplaires portent des titres refaits en taille-douce, à la date de 1792; cependant, comme les gravures de l'édition entiere ont été tirées en même temps, il n'ya point de choix a faire entre l'une et l'autre date, mais entre les exemplaires qu'il faut s'attacher

a choisir des meilleures epreuves. Cette observation nous a été communiquée par M. Renouard, et depuis l'on nous a objecte qu'il etait difficile de croire que les épreuves vendus en 1792 valussent celles de 1780 a moins de supposer que l'editeur est mis en reserve, une partie des premier cents de tirage, ce qui est peu probable de la part d'un homme qui a eu assez de bonne foi pour ne point antedater un titre qu'il a fait graver plus de dix ans après la publication de son edition."

467 MARGARET OF NAVARRE. Contes et Nouvelles. *Illustrated with* 75 *engravivgs by* JOURDAN *after* FREUDENBERG. 8 vols. in 4. Minimo, half morocco gilt, top edge gilt. Paris, *Duprat-Duverger*, 1708

RARE and pretty edition of the Heptameron, with some of the plates, proofs before letters.

468 MARLBOROUGH (Sarah, *Duchess*). An Account of the Conduct of the DOWAGER DUCHESE OF MARLBOROUGH from her first Coming to Court to the year 1710 in a Letter from Herself to My Lord. Small 8vo, old sheep (MS. name on title). London, 1742

VERY SCARCE. "Written by Nath. Hooke, the Roman historian, on behalf of the Duchess, by whom he is said to have been handsomely paid."—LOWNDES.

469 MAROTTES A VENDRE ou Triboulet Tabletier dont la Gibéciere après avoir été égarée pendant plusieurs Siècles, nous est enfin heureusement parvenu munie d'un rare assemblage de Hochets, Breloques, Colifichets et Babioles, de toutes espèces; d'un travail non commun et possedant mille Proprietes et Vertus, non moins utiles et recherchées que delectables et difficiles et trouver. *Curious vignette title.* Minimo, calf gilt, marble edges by CLARKE and BEDFORD. London, 1812

VERY SCARCE, and with the imprint "au Parnasse Burlesque Ex Officina de la Banque du Bel Esprit, a l'Enseigne de la Faceciosite l'an premier de la nouvelle ere." Lowndes says the above is selected from many works of great rarity.

LARGE PAPER MARTIAL ILLUSTRATED BY EISEN AND BOUND BY DEROME.

470 MARTIAL.—M. VALERII MARTIALIS Epigrammatum Libri; ad optimus codices recensiti et castigati. *With erotic vignettes by* EISEN. 2 vols. minimo, bound by DÉROME in red morocco gilt, edges gilt. Paris, *Joseph Barbou*, 1754

LARGE PAPER, RARE AND BEAUTIFULLY PRINTED on thick paper with the mark of the Elzevirs on the title. This is one of the celebrated false Elzevirs. With the ex-libris, crest, coronet and shield of—"Ex Bibliotheca Warclanensi comit: de Borch."

471 MINVCIVS FELIX. Loctavivs, seconde edition (in French). *Vignette on title.* Minimo, vellum. Paris, 1640

RARE. This work consists of a dialogue between a Pagan and a Christian. It was written in the Third century and defends Christianity, not from the standpoint of revealed religion, but from that of philosophy, politics and history.

472 MONDE DE L'AMOUR. Histoires Galantes—l'Opera, ses deeses et ses Danseuses Chroniques Secretes du Foyer Depuis le 17me Siecle jusqu'a nos Jours. Minimo, half morocco, cloth sides, top edge gilt. Geneva, *n. d.*

SCARCE. This work is divided in five chapters as follows—"Temps fabuleux et heroiques de l'Opera; II. Sophie Arnould, sa Vie Galante et ses Bon Mots; III. La Beaumenard—Histoire qui pourrait bien etre celle de plus d'une Deese de l'Opera au Dix-Neuvieme siecle; IV. Silhouette de ces Demoiselles au Dix-Nuitieme siecle—Mlles. Laguerre, Guimard, Gaussin, Grandi, Hus, Baucourt, etc.; V. L'Opera de nos Jours—Lola Montes, Ellsler, Dumilatre, Fabri, Blangy, Frisette—Anecdotes—le Foyer des Danseuses."

HANDSOME EDITION OF MONTAIGNE.

473 MONTAIGNE—ESSAIS DE MICHEL, SEIGNEUR DE MONTAIGNE nouvelle edition exactement pvrgee des Defavts des precedentes, selon le vray original: Et enrichie et augmentee aux marges du nom des Autheurs qui y sont citez et de la Version de leurs Passages avec des Observations tres importantes et necessaires pour le soulagement du Lecteur; ensemble la Vie de l'Autheur et deux Tables, l'une des Chapitres, et l'autre des principales matieres, de beaucoup plus ample et plus utile que celles des dernieres Editions. *Two engraved portraits of* MONTAIGNE, *one inserted and by* HOUBRAKEN, *the other on false title by* CLOUET. Minimo, elegantly bound by CUZIN in crushed levant morocco, rounded corners, inside gold borders, edges gilt on marble. Amsterdam, *Anthoine Michiels*, 1659

VERY RARE AND AN EXCEEDINGLY FINE COPY stamped in gold on the sides with coronet, quartered shield and supporters. The blazon of the arms is—"first and fourth, azure a wheat sheaf proper, second and third ermine noir." The supporters are—"a savage man holding a club and a lion rampant." These are stamped on both sides of the three volumes.

Some copies of this edition are printed in three volumes like the above, but with the imprint "Bruxelles, Francois Foppens, libraire et imprimeur." The buffalo head cut of the Elzevirs will be found in the edition. Brunet devotes half a page to an argument to show that this edition was not printed by the Elzevirs at Leyden, to whom it has been attributed. Whether it was or not, it is generally recognized as the Elzevir edition and is fully equal in beauty, with its rubricated titles, to any works issued from their presses.

"Montaigne is the earliest classical writer in the French language, the first whom a gentleman is ashamed not to have read. No writer of the XVIth century has given so much delight."—HALLAM.

474 MONTAIGNE. Another Copy of the Same. *With portrait of* MONTAIGNE *by* CLOUET. 3 vols. minimo, bound by DEROME in olive morocco gilt, inside gold borders, gilt edges on red. Brvxelles, *chez Francois Foppens*, 1659

VERY RARE and equally valuable with the preceding number, in the note to which, the Foppens imprint is referred to. Like that, it has the buffalo's head and is claimed by many bibliographers to be a true Elzevir.

475 MONTAIGNE. Essais Accompagne d'une Notice sur sa Vie et ses Ouvrages, d'une Etude Bibliographique de Variantes, de Notes, de Tables et d'une Glossaire par E. COURBET et Ch. ROYER. 4 vols. thick small 8vo, sewed, totally uncut. Paris, *Alphonse Lemerre*, 1872-77

LIMITED EDITION and handsomely printed on Holland paper by Claye.

BEST AND RARE EDITION OF MDLLE. MONTPENSIER'S MEMOIRS.

476 MONTPENSIER.—Memoires de MADEMOISELLE DE MONTPENSIER. Fille de GASTON D'ORLEANS, Frère de LOUIS XIII., Roi de France. Nouvelle Edition. Ou l'on a rempli les lacunes qui etaient dans les Editions precedentes, corrigé un très grand nombre des fautes et ajouté divers Ouvrages de Mademoiselle, très curieux. 8 vols. small 8vo, elegantly bound in dark green crushed levant morocco, inside gold borders, gilt edges. Maestricht, 1776

BEST EDITION AND RARE. A splendid copy of these important memoirs, written by the famous Duchess de Montpensier, commonly called Mademoiselle, and who was born at Paris in 1627, and was the daughter of Gaston, Duke of Orleans and cousin of Louis the Fourteenth. Of a bold and energetic character, she became a zealous adherent of the party of Condé in the wars of the Fronde. She rendered several services to that faction, among which was that of the capture of the town of Orleans. About 1670 Mademoiselle married Count Lauzun and died in 1693. Her unhappy marriage was the cause of the writing of her valuable memoirs, which she undertook to alleviate the despairing throes of a broken heart.

477 MOULTON (THOMAS). Compleat Bone-Setter, wherein the Method of Curing broken Bones and Strains and Dislocated Joynts, together with Ruptures vulgarly called Broken Bellyes, is fully demonstrated, whereunto is added the Perfect Oculist and the Mirrour of Health, treating of the Pestilence and all other Diseases incident to Men, Women and Children, also the Acute Judgment of Urines. Minimo, sprinkled calf gilt, lemon edges (title mended and MS. name thereon). London, 1656

VERY RARE. This was printed by "J. C. for Martha Harrison, at the Lamb at the east end of Paul's."

478 MUSEE. HERO ET LEANDRE, Notice par A. Pons. *With tinted vignette engravings by* MEAULLE, *after the designs of* PFNOR, *borders colored in light yellow.* Minimo, bound by S. KAUFMANN, in red crushed levant morocco, inside gold borders, gilt edges. Paris, 1879

EDITION QUANTIN. A more thoroughly charming series of volumes than the "Collections des Chefs d'Œuvres Antiques" from the press of M. Quantin, it would be difficult to name. In size the volumes range with the celebrated editions of Horace and Virgil, etc., of M. Didot.

479 MUSICAL MISCELLANY. Being a Collection of Choice Songs, set to the Violin and Flute by the most Eminent Masters. *Engraved frontispieces and rubricated titles.* 6 vols. in 3. Sm. 8vo, calf gilt (rebacked). London, 1729–31

VERY SCARCE. The work includes lyric poems, and with the Basses to each Tune and transposed for the Flute. The Goldsmid copy sold for £3 3s.

ALFRED DE MUSSET'S WORKS—BEST LIBRARY EDITION.

480 MUSSET (Alfred de). Œuvres Complètes, 9 vols.; Œuvres Posthumes avec lettres inédites une notice biographique par son frere; also—Biographie de Alfred Musset, Sa Vie et Ses Œuvres par Paul de Musset avec fragments inédits en prose et en vers et lettres inédites. *Illustrated with 29 steel engravings after the designs of* VIDA, *one after* EMILE BAYARD, *portrait of* ALFRED DE MUSSET, *engraved by* FLAMENG *after* LANDELLE, *and of* PAUL DE MUSSET, *engraved by* DUBOUCHET. Together 11 vols. 8vo, fresh half green morocco, gilt. Paris, *Charpentier*, 1877–79

BEST LIBRARY EDITION of the works of Alfred de Musset, and arranged as follows:—1 and 2, Poesies; 3, 4, 5, Comedies; 6 and 7, Nouvelles et Contes; 8, Confessions d'un Enfant du Siecle; 9, Melanges de Litterature et de Critique; 10, Œuvres Posthumes; 11, Biographie.

481 MYTHOLOGICAL AND EROTIC SUBJECTS after APULEIUS "Cupid and Psyche." 31 *copper-plate engravings, some in two states.* Oblong 4to, old vellum (cover broken). Rome, *n. d.*

RARE. This collection of facetious copper-plate engravings are signed "Ant. Sal, exc." The engraver was probably Antonianus Silvius.

482 ATIONAL MINSTREL, or Songster's Companion. Containing 400 of the most approved Modern Popular Songs, as sung at the places of public amusement. *Colored portrait of* MRS. WOOD. Minimo, boards. London, *n. d.*

RARE, chap book edition.

483 NEWGATE CALENDAR. Comprising Interesting Memoirs of the most Notorious Characters who have been convicted of outrages of the Laws of England since the commencement of the Eighteenth Century, with Occasional Anecdotes and Observations, Speeches, Confessions and Last Exclamations of Sufferers, by ANDREW KNAPP and WILLIAM BALDWIN, Attorneys at Law. *Numerous illustrations, some of which were executed by* GEORGE CRUIKSHANK, *and being striking and sensational woodcuts of crimes and criminals.* 4 vols. 8vo, half red calf gilt, cloth sides and marbled edges. London, 1824–28

BEST EDITION, and an excellent copy.

484 NEW FOUNDLING HOSPITAL FOR WIT, being a Collection of Several Curious Pieces in Verse and Prose. *Humorous front.* 12mo, old calf. London, 1768

FACETIOUS and consisting of pieces by—"Lord Chesterfield, Lord Hardwicke, Lord Lyttelton, Sir C. H. Williams, Mr. Wilkes, Mr. Churchill, Mr. Garrick, Mr. Potter, Dr. Akenside and other eminent persons."

485 NUGÆ VENALES sive Thesavrvs Ridendi et Iocandi ad Gravissimos Severissimos que viros, Patres Melancolicorum Conscriptos. *With curious vignette title.* Minimo, roan. *n. p.*, 1663

RARE, with portrait, following title. The imprint reads—"Prostant apud Neminem; sed tamen Vbique." Bound up with the above is—"Stvdentes sive Comoedia de viti Studiorsum Autore Ignoto Peereklontio."

486 LIVIER (J.). Fencing Familiarized, or a New Treatise on the Art of Sword Play. *Folding plates.* 8vo, old calf. London (1772)

With the French and English text on opposite pages.

OVID'S METAMORPHOSES—BRILLIANT IMPRESSIONS OF THE ILLUSTRATIONS.

487 OVID. — METAMORPHOSES D'OVIDE traduites en Prose Francoise et de nouueau soigneusement reueues corrigees en infinis endroits et enrichies de figures a chacune Fable avec XV. Discovrs contenans l'Explication Morale et Historique de plvs outre le Jugement de Paris augmentees de la Metamorphosz des Abeilles, traduite de VIRGILE, de quelques Epistres D'OVYDE et autres diuers traitez. *Illustrated with numerous curious plates, many erotic.* 2 vols. in 1. Thick folio, mottled sheep, extra gilt.

Paris, *pour l'Autheur chez la veuve Langelier au premier pilier de la grande Salle du Palais Avec priulege du Roy*, 1618–19

VERY RARE. This is the original edition of the translation of Nicolas Renouard, which has always been celebrated for the beauty of its illustrations, initial letters and head and tail-pieces. The impression of the beautifully engraved title is very brilliant, but is mended. The "Judgment of Paris," at the end of which is Renouard's translation of Ariosto's "Orlando Furioso" and—"Le Deveil de la France a la Mort dv Grand Henri IIII," etc., are separately paginated.

488 OWEN.—Epigrammatum JOANNIS AUDOENI Cambro-Britanni Oxoniensis, Editio nova, libello duodecimo auctior Quibus accesserunt in fine elegantis nonnulla recentioris cujusdam Pœtæ Epigrammata. *Engraved front.* Minimo, old sheep (MS. name on title). SCARCE. London, 1659

489 APESSE JEANNE.—Poème en Dix Chants. Small 8vo, dark blue morocco, broad inside gold borders, edges gilt on marble. La Haye, 1778

VERY RARE and a remarkable volume relating to Pope Joan, on whom was written the distich :—

" Femina Joannes triplici precincta corona
Promisa celebrat Papa puerperium."

490 PARNASSE SATYRIQUE du Dix Neuvieme Siècle Recueil de Pièces facetieuses, scatologiques, piquantes, pantagrueliques, gaillards et satyriques des Meilleurs Auteurs contemporains Poetes, Romanciers, Journalistes, etc., 2 vols.; *also*—NOUVEAU PARNASSE SATYRIQUE du Dix-Neuvieme Siècle pour faire Suite, au Parnasse, Satyrique Edition Revue, corrigée, completée et augmentée de nombreuses Pièces Nouvelles Inconnues et Inédites. Together 3 vols. Small 4to, half morocco gilt, top edges gilt. Brussels, 1881

LIMITED EDITION of 175 copies only—" Reserve aux Membres de la Societé." The first named is published " sous le manteau," and the last " avec l'autorization des compromis." Both works have rubricated titles and are printed on toned paper.

491 PARNY (Evariste). Œuvres, 4 vols.; *also*—La Guerre des Dieux, poème en Dix Chants par EVARISTE PARNY. Together 5 vols. Minimo, tree marbled calf, extra gilt, inside gold borders. Paris, *Debray*, 1808

RARE. Elegantly printed by Didot. This copy has the gilt book-plates of " Ex libris James Hartmann."

492 PEACHAM (Henry). The Worth of a Penny, or a Caution to Keep Money, with the causes of the scarcity and misery of the wants thereof, in these hard and merciless Times, as also how to save it in our Diet, Apparel, Recreations, etc., and also what honest Courses men in want may take to live. *Rubricated title and every page ruled with red ink.* 8vo, old calf. London, 1667

LIMITED REPRINT of 75 copies printed at Leeds in 1813. On the back of the titles are the following MSS.—" John Sheepshanks presented to Mr. Bell—Jno. Bell, Novo Castro 1814—Only 75 Copies of this Edition Printed."

BEST EDITION OF PETRONIUS ARBITER, 1709.

493 PETRONIUS ARBITER.—SATYRICON qvæ supersunt cum integris Doctorum Virorum Commentariis et Notis NICOLAI HEINSII et GUILIELMI GOESII nunc primum editis Accedunt JANI DOUSÆ Præcidanea d. Jos. ANT. GONSALI de Salas Commenta Variæ Dissertationes et Præfationes quarum Index post præfationem exhibitur

Curante PETRO BURMANNO. *Curious facetious frontispiece.* 2 vols. calf gilt, red edges. Utrecht, 1709

RARE BEST EDITION of Petronius, with the inserted heraldic book-plate of "The Right Hon'ble Robert James Lord Petre, Thorndon in Essex." Thomas Frognall Dibdin, speaking of the Burmann editions of 1709 and 1743, writes—"Some years ago," says Dr. Harwood, "I read through this edition of Petronius Arbiter, published by Burmann at Utrecht in 1709, and can affirm it to be one of the best edited of the Dutch classics. Burmann, by his immense erudition and critical sagacity, hath so wonderfully illustrated this difficult writer, that it is almost impossible for the best scholar to read Petronius in any other edition.' According to the same authority, the curious prefer the first edition of 1709. This, however, is not true; the second, although esteemed rather incorrect, contains additional notes, and excerpta from various unconsulted MSS., which has always given it a precedence in price to the edition of 1709."

494 PETRONIUS ARBITER.—SATYRICON cum Fragmento nuper Tragurii reperto, accedunt diversorum Poetarum Lusus in Priapum, Pervigilium Veneris, Ausonii cento nupatialis, Cupido crucifixus, Epistolæ de CLEOPATRA et alia nonnulla Omnia Commentariis et Notis Doctorum Virorum Illustrata Concinnante MICHAELE HADRIANIDE. Small 8vo, old calf. Amsterdam, *Blaev*, 1669

RARE. This edition was marked by Thorpe 2 guineas. Brunet says:—"Edition belle, assez correcte et dont on recherche les exemplaires complets." Three volumes are bound in one in the above, of which the second is "Priapeia sive Diversorvm Poetarvm in Priapvm Lvsvs," and the third, published 1671, is —"Integrvm titi Petronii Arbitri Fragmentvm Ex antiquo codi ce Tragvriensi Romæ exscriptum cum Apologia Marini Statilii L. V. D."

495 PILOUST (La Sieur). Le Tableav des Deserts Enchantés auquel l'Amour modain est naiuement depeint auec vraes coulleurs diuises en cinq histoires le tout a lexaltation du vray amour par LE SIEUR PILOUST Auec Priuilege du Roy. *Curious engraved title.* Minimo, old calf rebacked. Paris, *Daiud Gilles*, 1615.

Brunet, speaking of the Sieur Piloust's "Cerceuil des Amants," says that Paul Lacroix stated that the author—"ne savait pas ce que c'etait qu'ecrire en prose ou en vers, et son roman cache sous un titre qui promet beaucoup, un incroyable et laborieux entassement de sottises." This copy is stamped in gold on the sides with the crest, a demi-lion rampant holding a sheaf of arrows.

496 PISANUS-FRAXI.— CENTURIA LIBRORUM ABSCONDITORUM, BEING NOTES BIO—BIBLIO—ICONOGRAPHICAL AND CRITICAL on Curious and Uncommon Books by PISANUS-FRAXI. *Front., plates and facsimiles.* Thick 4to, half turkey morocco, top edge gilt, others uncut. London, *privately printed*, 1879

VERY RARE and high priced, the Falconer copy having sold for $59.00. Limited edition of 250 copies.

"The present volume is a sequel to the 'Index Librorum Prohibitorum,'

which I had privately printed in 1877, and might with propriety have formed a second volume of that work, had I not for several reasons preferred rather to alter the first part of the title, and to let each volume stand by itself, the more so as each volume is complete in itself."—PISANUS-FRAXI, Preliminary Remarks in above.

" This book for men alone is meant,
Book-worms or bibliophiles anent,
Of solid mind, of serious bent,
On curious, hidden books intent,
On odd research and learning."

497 PORTA (John Baptista, *a Neapolitaine*). Natural Magick in Twenty Books. Wherein are set forth all the Riches and Delights of the Natural Sciences. *Engraved title and cuts.* 4to, calf gilt, red edges (rebacked).

London, 1658

RARE. The twenty books consist of:—1, the Causes of Wonderful Things; 2, the Generation of Animals; 3, the Production of New Plants; 4, Increasing Household Stuff; 5, Changing Metals; 6, Counterfeiting Gold; 7, the Wonders of the Load-stone; 8, Strange Cures; 9, Beautifying Women; 10, Distillation; 11, Perfuming; 12, Artificial Fires; 13, Tempering Steel; 14, Cookery; 15, Fishing, Fowling, Hunting, etc.; 16, Invisible Writing; 17, Strange Glasses; 18, Statick Experiments; 19, Pneumatick Experiments; and 20, Chaos.

498 POSTEL.—Victoires des Femmes du Nouveau Monde sui—vi de la Doctrine du Siècle Doré par GUILLAUME POSTEL, avec une Notice Biographique et Bibliographique par M. GUSTAVE BRUNET. 4to, bound by LANSCELIN in half crushed levant morocco gilt, top edge gilt.

Turin, *Gay*, 1869

LARGE PAPER AND LIMITED EDITION of 100 copies, of which the above is No. 86. Postel was one of the most profound savants of the Sixteenth century. Francis the First made him Professor of Mathematics and Oriental Languages in the College Royal. Later he pretended to have power to explain, by reason, the dogmas and mysteries of Christianity. He was charged with being a visionary and a fool because he had prophesied the reunion of all religions into one.

499 PRINCESSE DE CLEVES. 2 vols. in 1. Small 8vo, old calf gilt, red edges. Paris, 1741

VERY SCARCE. This curious work contains a full account of the intrigue of the Duc de Nemours with the Princess of Cleves. It also enters into details respecting the amours of Diane de Poitiers, Marie Stuart and other members of the French royal family and aristocracy.

500 PROMENADE DE SAINT CLOUD, ov la Confidence Reciproque. 2 vols. in 1. Small 8vo, half morocco, cloth sides (MS. name on title). Paris, 1736

SCARCE. There is the following MS. note on an end paper of this facetious volume:—" Edition originale—Livre curieux sous le rapport des moeurs des temps et surtout sur les intrigues des femmes."

501 UATRE AGES DE L'HOMME. Poème, Nouvelle Edition Considerablement augmentée et corrigée. *Vignette on title engraved by* RIOLLET, *also plate and tail-piece by the same.* Minimo, red morocco gilt, edges gilt. Paris, 1784

RARE, with the heraldic book-plate inserted of "Ex libris bibliotecæ Domini J. B. Powis."

502 QUEEN CHRISTINA.—Histoire de la Vie de la REYNE CHRISTINE de Suede, avec un veritable recit du Sejour de la Reyne à Rome et la Defense du MARQUIS DE MONALDESCHI contre la dite Reyne de Suede, seconde edition revue, corrigée et augmentée. *With rare portrait of* CHRISTINA. Minimo, crushed levant morocco gilt, inside gold borders, edges gilt on red by THOUVENIN.
Stockholm, *chez Jean Plein de Courage*, 1682

VERY RARE EDITION of the life of Queen Christina of Sweden, who in 1654 abdicated her throne and, according to Voltaire—"preferred to live with men who think, rather than reign over men without learning or genius." Distinguished as she was in the promotion of the arts and sciences, her memory will ever remain infamous in consequence of her murder of Monaldeschi, her grand equerry, at Paris in 1656.

503 QUEVEDO.—Visions of DON FRANCESCO DE QUEVEDO VILLEGAS, Knight of the Order of St. James, made English by R. L. Small 4to, old calf (stained somewhat).
London, 1667

SCARCE, FIRST EDITION and translated by Sir Roger l'Estrange.

504 [QUINCY (Thomas de).] L'Anglais Mangeur d'Opium traduit de l'Anglais et augmentée, par A. D. M. (ALFRED DE MUSSET), avec une notice par M. ARTHUR HEULHARD. 4to, half crushed levant morocco, top edge gilt, others uncut, by POUILLET. Paris, 1878

LARGE PAPER COPY, elegantly printed on toned paper. With fancy head and tail-pieces and initial letters.

"Il est difficile de determiner le part de collaboration d'Alfred de Musset dans l'Anglais Menageur d'Opium." Nous avons fait venir de Londres une edition des "Confessions of an English Opium Eater," datée de 1823, c'est-à dire anterieure de cinq années à la traduction de Musset. Nous avons remarqué des passages qui n'existent plus dans le texte Francais et d'autres, au contraires. qu'on ne retrouve pas dans le texte anglais."—HEULHARD.

RARE AND GOOD EDITIONS OF RABELAIS.

505 ABELAIS.—ŒUVRES DE MAITRE FRANCOIS RABELAIS avec des Remarques Historiques et Critiques de MR. LE DUCHAT. Nouvelle Edition, Ornée de Figures de B. PICART, etc., Augmenté de quantite de nouvelles Remarques de M. LE DUCHAT, de celles de l'Edition Angloise des Œuvres de RABELAIS, de ses Lettres, et de plusieurs piéces curieuses et interessantes. *Profusely illustrated*

with plates of humorous character, and vignette head and tail-pieces by BERNARD PICART. 3 vols. 4to, handsomely bound by DEROME in olive morocco gilt, inside gold borders, edges gilt on marble.

Amsterdam, *Jean Frederic Bernard*, 1741

RARE, and one of the finest modern editions of Rabelais, with a splendid impression of the portrait of Rabelais, by Tanje, executed in 1739. Brunet quotes copies of this edition, having sold as high as a thousand francs, notably that of Cotte. The Labedoyere copy brought 746 francs.

"Beyond a doubt Rabelais was among the deepest as well as boldest thinkers of his age. His buffoonery was not merely Brutus' rough stick, which contained a rod of gold; it was necessary as an amulet against the monks and legates. . . . The caricature of his filth and zanyism show fully he both knew and felt the danger in which he stood. I could write a treatise in praise of the moral elevation of Rabelais' work, which could make the church stare and the conventicle groan, and yet would be truth and nothing but the truth. I class Rabelais with the great creative minds of the world, Shakespeare, Dante, Cervantes, etc."—S. T. COLERIDGE.

506 RABELAIS.—ŒUVRES. Texte Collationné sur les Editiones Originales avec une vie de l'auteur, des Notes et un Glossaire. *Several hundred illustrations by* GUSTAVE DORÉ. 2 vols. thick square folio, handsomely bound in dark green morocco super elegant, broad inside gold borders, edges gilt. Paris, *Garnier Frères*, 1873

ORIGINAL FOLIO EDITION of Doré's Rabelais.

"Cardinal Duprat was so enamored of Rabelais' works that he was never without a copy of them. Wherever he went, his Rabelais went with him. Cardinal Jean du Bellay was possessed of the same feeling; he admired Rabelais so much, that he refused a learned individual of the day a seat at his table because he had not read THE BOOK, for so Rabelais' singular narrative was called."—VENTOUILLAC.

507 RABELAIS.—Œuvres. *With portrait and numerous spirited, curious and facetious wood engravings, mostly full-page.* 3 vols. minimo, bound by THOUVENIN in crinkled morocco gilt, inside gold borders, edges gilt.

Paris, *Th. Desoer*, 1820

VERY SCARCE EDITION. Elegantly printed on ribbed paper by Plassan. It is a verbatim reprint of the original edition, with a Pantagruelian glossary. This handsome copy is in admirable condition and is bound by the famous French relieur Thouvenin.

508 RABELAIS.—The WHOLE WORKS, or the Lives, Heroic Deeds and Sayings of Gargantua and Pantagruel. Done out of French by SIR THOMAS URCHARD, Knight, MR. MOTTEUX and others, with a large account of the Life and Works of the Author. Particularly an Explanation of the most Difficult Passages in them; never before published in any Language. *Portrait.* 2 vols. small 8vo, old calf. London 1708

RARE. With the inserted heraldic book-plate of Thomas Inman, M.D. The first volume has two distinct title-pages, the second is of the first edition of—

"Pantagruel's Voyage to the Oracle of the Bottle with the Pantagruelian Prognostication and other pieces in Verse and Prose by that Author. Also his Historical Letters. Completing all his works that are extant, never before printed in English." A few pages are stained.

"The English version of Rabelais by Urchard or Urquhart, Motteux and Ozell may be considered one of the most perfect specimens of the art of translation."—TYTLER.

509 RABELAIS. Songes Drolatiques de Pantagruel ou sont Contenues cent vingt figures de l'invention, de MAITRE FRANCOIS RABELAIS copiés en fac-simile par JULES MOREL sur l'Edition de 1565, pour la Recreation des Bons Esprits avec un Texte Explicatif et des Notes par LE GRAND JACQUES (GABRIEL RICHARD). *Profusely illustrated and on almost every page, by very humorous plates.* Small 8vo, bound in half red levant morocco, top edge gilt, others uncut, with the covers bound in. Paris, 1869

RARE and limited edition of these curious illustrations, with the text from the original and reprinted from the 1565 edition, printed at Paris by Richard Breton, and of which the title read—"Les Songes Drolatiques de Pantagruel ou sont contenues plusieurs figures de l'invention de Maistre Francois Rabelais; et derniere œuvre d'iceluy, pour la recreation des bons esprits."

510 RABELAIS.—LE RABELAIS MODERNE ou les Œuvres de MAITRE FRANCOIS RABELAIS, Docteur en Medicine Mises a la portée de la plupart des Lecteurs avec des Eclaircessemens historiques, pour l'intelligence des allegories contenes dans le Gargantua et dans le Pantagruel. 6 vols. in 8. Minimo, mottled calf gilt, red edges.

Amsterdam, *Jean Frederic Bernard*, 1752

VERY SCARCE. With the inserted heraldic book-plates of M. Webb.

511 RABELAIS.—FRANCOIS RABELAIS par GUILLAUME COLLETET, Extrait des Vies des Poetes Francois publié par PHILOMNESTE JUNIOR (BRUNET). Minimo, bound by TRIOULLER in half lemon morocco, top edge gilt, covers bound in. Geneva, *J. Gay et fils*, 1867

Number 42 of limited edition of 100 copies only, of which ninety-six are on Holland paper and four on China.

512 RECUEIL DES PLUS BELLES EPIGRAMMES des Poetes Francois depuis MAROT jusqu'a present avec des Notes historiques et critiques et un Traité de la vraye et de la fausse Beaute dans les ouvrages d'esprit; traduit du Latin de MESSIEURS DE PORT-ROYAL, et un Traité sur les Regles de l'Epigramme par Feu M. RICHELET, avec les Bergeries de MONSIEUR DE RACAN (par M. BREUGIERE). 2 vols. small 8vo, bound by "BELZ SUC. NIEDREE" in red crushed levant morocco, rounded corners, inside gold borders, edges gilt on marble. Paris, *Nicolas Le Clerc*, 1698

RARE. This is one of the best collections of facetious French epigrams and contains some of the choicest and most sparkling witticisms of Clement Marot, Saint Gelais, Scarron, Furetiere, Deshoulieres, Bussy-Rabutin, Racine, etc.

RESTIF DE LA BRETONNE'S WORKS—SOME ORIGINAL EDITIONS AND HANDSOMELY BOUND.

513 RESTIF DE LA BRETONNE. Les Nuits de Paris ou Le Spectateur Nocturne. *Plates.* 15 vols. in 8. Small 8vo, elegantly bound by CHAMBOLLE-DURU in red crushed levant morocco gilt, rounded corners, inside gold borders, edges témoins and gilt on marble.

Paris *et* Londres, 1788–90

VERY RARE and LIMITED EDITION, and one of the most curious of the works of Restif. The eighth volume of this set consists of—"La Semaine Nocturne, Sept Nuits de Paris qui peuvent servir de Suite aux iii–CLXXX deja publiées. Ouvrage servant a l histoire du Jardin du Palais-Royal."

One of the strangest features of Restif's works (*vide* above) is the list of all his eccentric works then published, as well as all he calculated that he intended to. These amounted to 777 Novels in 1001 Histories. A thorough analysis of Restif's projected mastodon literary labors is given.

"Restif's books are now very rare; they will become more so, as they are now sought after by the great amateurs of bibliographical curiosities. These books contain the most interesting documents for the history of the manners of the time. The peasants, the working men, the men of the people never had a more faithful or more sympathetic painter than Restif de la Bretonne. His works, in which, as in a mirror, the various aspects of French society from 1760 to 1805 are reflected, will be monuments of the manners and morals of that period, as the works of Petronius and Apuleius are of the Roman antiquity."—PAUL LACROIX.

514 RESTIF DE LA BRETONNE. Le Menage Parisien ou Deliee et Sotentout. 2 vols. in 1. Small 8vo, elegantly bound by CHAMBOLLE-DURU in crushed red levant morocco, extra gilt rounded corners, broad inside gold borders, edges gilt on marble. La Haie, 1773

VERY RARE. This is one of Restif's most fantastic works and in which, like most of his books, he narrates the vicissitudes and amours of the members of his own family. The dedication is "A Mes Pairs en Sotise" and commences "Sotissimes et tres-nombreus confreres." This is signed "Je suis avec une stupide admiration, chers Sotissimes et confreres, votre etc. Morille Dindonet." The dedication, "epigrafe" and table is printed wholly in red. The two title-pages and opening pages of the volumes are rubricated.

515 RESTIF DE LA BRETONNE. La Prevention Nationale Action adaptée à la Scene; avec deux Variantes et les Faits qui lui servent de base. *Many plates, of a more or less humorous character.* Small 8vo, half morocco.

La Haie *and* Paris, 1784

VERY RARE, with the inserted heraldic book-plate of Ludovic Halevy. Includes other stories and plays such as "Le Chevalier d'Affas," "Charles Dulis," "Les Deux Anglais," "Le Fils Obeissant," "Le Prisonier de Guerre," "La Prevention Dramatique," "La Prevention Particulière," "Analyse de la Dernière Avanture d'un Homme de 45 ans," "Jeanne d'Arc."

At the end of the third volume are letters to the author from Voltaire, Milrain, etc., also "Supplement et Suite aux Quarante cinquenairé."

516 RESTIF DE LA BRETONNE. Le Nouvel Abeilard ou Lettres de Deux Amans qui ne sont Jamais Vus. 4 vols. small 8vo, limp morocco, marbled edges.

En Suisse, *chez les libraires associés*, 1779

VERY RARE. The work is dedicated—"A Madame M. A. D. A. D. L. R. D. F." and the author signs himself "Votre, etc., N. E. R. D. L. B. D. S. E. B. B."

517 RESTIF DE LA BRETONNE. La Malediction Paternelle, Lettres Sinceres et Veritables de N. . . . à ses Parens, ses Amis, ses Maitresses; avec les Reponses: Recueillies et publiées par Timothée Joly son Executeur testamentaire. *Engraved fronts. by* BERTHET *after* BINET. 3 vols. bound by PAGNANT in half crushed levant morocco, top edge gilt, others uncut. Leipsick, *Buschel*, 1780

VERY RARE. At the end of the third volume are advertisements and notices of the author's other works, more particularly his "Nouvel Abeilard" and "Vie de Mon Père," of which there are eight pages, among which is the following notice from the "Journal de Paris," February 11, 1779—"Cette nouvelle production de N. E. Retif-de la-Bretone, annonce une imagination riche et beaucoup de sensibilite. Il a sur-tout deployé son talent dans les Modeles, ou on trouve des morceaux de la plus grande force. . . . Nous n'hesitons pas à dire, que 'Le Nouvel Abeilard,' est peut-etre le plus utile des Livres qui aient paru depuis long temps . . . tout y est honnete, et il est egalement fait pour les Pères et les Mères de famille et pour les Jeune-gens."

518 RESTIF DE LA BRETONNE. L'Ecole des Pères. 3 vols. bound by BERTRAND in half crushed levant morocco, marbled sides and edges.

Paris, *chez la Veuve Duschene*, 1776

VERY RARE and equally curious and facetious as the other works of this extraordinary author.

519 RESTIF DE LA BRETONNE. Les Contemporaines ou Avantures des plus Jolies Femmes de l'age present, Recueillies par N. E. R.... d. l. B.... et publiées par Timothee Joly de Lyon, Depositaire de ses Manuscrits. *With numerous plates by* FREUDENBURG *and the other illustrators, of the remarkable works of the author.* 42 vols. small 8vo, half calf. Leipsick, *Busche.*, 1781–85

VERY RARE. This is one of the most curious sets of the works of Restif de la Bretonne. To get an idea of the contents of the author's writings, one has only to look at the last pages of the forty-second volume, which also contains a list of the author's projected volumes, many of which never saw the light. The last leaf commences: "Mairobert: mon Ami sous les auspices de qui j'ai commencé ses Nouvelles; tu n'es plus; mais recois l'homage de ma reconnoissance et de mon amitie, qui ne s'eteindra qu'avec ma vie; Je brave la rage impuissante d'un Linguet, qui t'a calomnie; A la face de l'Univers je t'avoue pour mon ami; tu ne m'as jamais montré que des vertus; et si tu m'as montré des vertus, elles etainent dans ton Coeur."

520 RESTIF DE LA BRETONNE. Les Francaises ou XXXIV. Exemples Choisis dans les Moeurs Actuelles, Propres à Diriger les Filles, les Femmes, les Epouses et les Meres. *Many plates, some of a humorous character.* 4 vols. small 8vo,

bound by BERTRAND in half red crushed levant morocco, marbled sides and edges. Neufchatel *et* Paris, 1786

VERY RARE, and with the inserted bookplate of Ludovic Halevy. At the back of the title of Vol. I. Restif says: "Je donne pour titres à ces IV. volumes, 'Les Francaises.' parceque les trente quatre Exemples qui les composent, offrent un tableau general de nos moeurs, ou les Jeunes Personnes et les Femmes de tout age, trouveront reunis et les devoirs de leur Etat et les moyens d'être vertueuses, agréables à ses Parens, à leurs Epoux, respectables à leurs Enfans, cheries de leurs Concitoyens."

521 RESTIF DE LA BRETONNE. Another Copy of the Same. 4 vols. mottled sheep gilt (slightly foxed).

522 RICHELIEU. Testament Politique D'ARMAND DU PLESSIS, CARDINAL DUC DE RICHELIEU, Pair et Grand Admiral de France, Premier Ministre du Conseil d'Etat sous la Regne de LOUIS XIII., Roi de France et de Navarre, Commandeur de Ordres de sa Majesté, Eveque de Lusson, Confondateur et Bien-faiteur de la Maison et Société de Sorbonne. 2 vols. in 1. Minimo, old calf gilt.

Amsterdam, *Henry Desbordes*, 1688

RARE. Stamped in gold on the sides with impaled and quartered arms over which is a ducal coronet. The authenticity of the "Political Testament" of Cardinal Richelieu is discredited by Voltaire and defended by Foncemague. Upon the Cardinal's death in 1642, the people expressed by bonfires their joy at his having gone to another world. Perhaps they kindled bonfires in allusion to the place in which his soul may have taken up its abode.

523 ROBINSON.—Memoires de MISTRISS ROBINSON célèbre Actrice de Londres contenant les details curieux sur sa carrière dramatique et littèraire; ses amours avec le PRINCE DES GALLES; son voyage en France et ses relations avec le DUC D'ORLEANS et plusieurs personnages célèbres écrits par elle même. *Portrait.* 8vo, sewed, uncut.

Paris, 1802

SCARCE. The celebrated actress "Perdita" Robinson, the daughter of an American sea-captain, was one of the first mistresses of George the Fourth, while Prince of Wales.

524 ROCHESTER. Some Passages of the Life and Death of the Right Honorable JOHN, EARL OF ROCHESTER, who died the 26th of July, 1680. *Portrait by* WHITE. Small 8vo, old calf (MS. names on title).

RARE. London, 1680

525 ROCHESTER AND ROSCOMMON. Works of the Right Honourable the EARLS OF ROCHESTER and ROSCOMMON, with some Memoirs of the EARL OF ROCHESTER'S Life by MONSIEUR ST. EVREMONT: In a letter to the DUCHESS OF MAZARINE. *Portrait.* 2 vols. in 1. Small 8vo, old paneled calf. London, 1709

RARE. Third edition, to which is added a "Collection of Miscellany Poems by the most Eminent Hands."

"Lord Rochester's Poems have much more obscenity than wit, more wit than poetry, more poetry than politeness."—WALPOLE.

526 ROCOLES (Jean Baptiste de). Les Imposteurs Insignes ou Histoires de Plusieurs hommes de neant de toutes Nations qui ont usurpé la qualite d' Empereur, de Roi, et de Prince des Gu'eres qu'ils ont cause: leur evenement leur regne et leur mort: accompagnées de plusieurs circonstances curieuses. *With numerous portraits of celebrated impostors, also engraved titles.* 2 vols. small 8vo, bound by "PETIT SUCC'R DE SIMIER," in half morocco, top edge gilt, others uncut. Brussels, 1728

VERY SCARCE. This work by the historiographer of France is not only interesting, but curious, as it gives the fullest account we have of those celebrated impostors who usurped the titles of Emperor, King or Prince.

527 ROUSSEAU (Jean Jacques). Œuvres. *With portrait by* ST. AUBIN *and plates by* MOREAU LE JEUNE, *engraved by* LE MIRE, *etc.* 12 vols, 4to, half morocco, gilt. Londres (Paris), 1774–83

SPLENDID EDITION of the works of the Philosopher of Geneva magnificently illustrated, and titles rubricated, with the exception of the first, of which some lines have been traced over. A few pages are foxed. In addition to the plates are engraved vignette titles also by Moreau. Some pages have the musical score as well as plates entirely of music and folded.

"Still is the impression of his [Rousseau's] works vivid and strong. The charm which cannot pass away is there—life breathing in dead words—the pulses of passion, the thrillings of the frame still are there—the fresh beauty, the undimmed lustre—these, light and vision-like as they seem, endure as marble."—EDINBURGH REVIEW.

528 SAINT AMANT. MOISE SAVVE, Idyle Heroiqve dv SIEVR DE SAINT AMANT a la Serenissime Reine de Pologne et de Suede. Minimo, old red crushed morocco gilt, edges gilt. Leyden, 1654

RARE. This long heroic idyll, incorrectly styled an epopee, is of a different order to the poems he wrote—"durant sa jeunesse et son age mur, il hanta les cabarets avec de joyeux compagnons, et c'est dans le vin, la bonne chère et le bruit qu'il ecrivait ses pièces bachiques, comme 'les Cabarets,' 'La Chambre du Debauche,' 'La Crevaille,' 'Le Fromage,' 'La Vigne,' 'Les Goinfres,' d'une verve si joyeuse et d'un style si haut en couleur."

529 SAINT-MARC (J. P. A. de). Œuvres. *Beautifully executed engraved portrait, engraved title and head-piece, vignette by* EISEN. 8vo, three-quarter crushed levant morocco gilt, top edge gilt, others uncut. Paris *and* Geneva, 1775

RARE. A beautiful copy of one of the favorite works of the eighteenth century French boudoirs and containing the author's anacreontic pieces.

FATHER SANCHEZ'S REMARKABLE BOOK ON MARRIAGE.

530 SANCHEZ (Thomas). Dispvtationvm de Sancto Matrimonii Sacramento. *Engraved printer's mark on title.* 3 vols. in 1. Thick folio, old vellum (back broken).
Antwerp, *apud Henricvm Aertssivm*, 1626

VERY RARE. See Bayle's long account of this very singular performance, from one of the notes to which the following is extracted:—"How odd it seems, that these men, who would have us think them mines of chastity and inexhaustible springs of modesty, should, notwithstanding, vomit up such ill humours, such an ILIAD of impurities! The treatise of Sanchez is a true library of Venus. If Horace or Martial were to come again into the world, they would write fine odes and epigrams upon those operators who have been desirous of castrating them. In five hundred Martials or Horaces, there is not so much room for castration as in one page of Sanchez."

The President Le Jay had search made after this book, and prohibited the booksellers of Paris from selling it, under penalty of death.

531 SCANDALE D'HIER—Le Comedien par un Journaliste (OCTAVE MIRBEAU) suivi de L'ENTREFILET de M. VITU, La Lettre a M. MAGNARD, L'Ordre du Jour du Chateau d'Eau; *also* La Reponse de M. COQUELIN de la Comedie-Francaise, Les Comediens par "un Comedien." Small 4to, sewed, uncut. Paris, 1883

LIMITED EDITION of 25 copies on Japan paper, of which the above is No. 3.

SCARRON'S WORKS—RARE AND BEST EDITION.

532 SCARRON (Paul). Œuvres, Nouvelle Edition revue, corrigée et augmentée de quantité de Pièces omises dans les éditions precedentes: on y a joint une Epitre Dedicatoire a l'Auteur, l'Histoire de sa Vie et de ses Ouvrages, et un Discours sur le Style Burlesque. *Portraits and fronts. by* FOLKEMA. 10 vols. minimo, fresh half morocco, contents lettered. Amsterdam, *chez J. Wetstein et G. Smith*, 1737

RARE and best edition and known as that of Bruzen de la Martiniere. Scarron's love of burlesque, of malicious buffoonery, of profane gaiety, was simply a way of escape through the gates of mockery from the "Tourmens vehemens" of an incurable ailment brought about by a life of very gross pleasure, the consequence of which was that, in less than four years, he was seized with permanent paralysis of the limbs. Mazarin gave him a pension of five hundred crowns, but he quarreled with the Cardinal and, joining the Frondeurs, lampooned the prime minister with spleenful virulence. Foucquet, later on, granted him a pension of sixteen hundred crowns, and it is said that this most consummate beggar that ever lived, if he could not get a benefice or purse of gold, or a lodge at court, he would take a load of firewood, or a carriage, pasties, capons, cheese, poodles, etc.—nothing came amiss, and his ample acknowledgments showed how thoroughly he had mastered the art of expressing gratitude. His wife, Francoise d'Aubigne, after his death became the mistress of Louis XIV., and was known in history as Madame de Maintenon.

533 SCARRON. Œuvres de. Nouvelle Edition plus correcte que toutes les precedentes. *Portrait* (*stained*). 7 vols. small 8vo, old sheep, marbled edges. Paris, 1786

RARE EDITION, with the library stamp on titles of "M. Pattison, Linc. Coll., Oxon." One half of the first volume is taken up by a dedication—"Aux Manes de Scarron;" an Epistle from Eutrapelophile; Letter from M. de Balzac to M. Costar on the Works of Scarron and "Discours sur le Style Burlesque en General et sur celui de Scarron en Particulier."

534 SCARRON. Le Romant Comique. *Engraved front. and vignette titles.* 2 vols. in 1. Minimo, old calf gilt. Amsterdam, *Pierre Mortier, n. d.*

SCARCE EDITION, and with the inserted heraldic book-plate of Mansfeldt Cardonnel.

535 SCHEUFELEIN (Hans). La Danse des Noces reproduite par JOHANNES SCHRATT et publié par EDWIN TROSS avec une Notice Biographique sur HANS SCHEUFELEIN par M. LE DR. A. ANDRESEN. *Curious fac-simile plates.* Folio, cloth. Paris, 1865

Printed by Jouaust. Hans Leonard Scheufelein was among the German painters of the first half of the Sixteenth century. He was one of the most celebrated pupils of Albert Durer. His grotesque yet important "Wedding Dance" has always been celebrated on account of the value that it has in determining the costumes of his period.

536 SECUNDUS (Johannes Nicolaius). Kisses, a Poetical Translation of the Basia, with the Original Latin and an Essay on his Life and Writings. *Engraved front. and portrait of* SECUNDUS *by* BARTOLOZZI. Large 8vo, old calf (rebacked). London, 1778

LARGE PAPER copy of the rare third edition, with additions and the "Epithalamium," also rubricated title and some of the headings in red. The beautiful front and engraved title by Bartolozzi are slightly foxed. One great value of this edition is that the original Latin text and English translation are on opposite pages. At the end of the volume are fragments and other poems in the same style by Bonifonius, Dorat, Marigny, Guarini and others. That of Dorat has the French and English text.

537 SECRET HISTORY of the CALF'S HEAD CLUB; or the Republican Unmask'd, with a large Continuation and an Appendix to the History, wherein is fully shewn the Religion of the Calves Head Heroes in their Anniversary Thanksgiving-Songs on the xxxth of January, by them called Anthems. With Reflections thereupon. *Two curious plates.* Small 8vo, sheep. London, 1709

RARE. "The Seventh Edition, with large Improvements, and a Description of the Calves-Head Club and the Effigies of Oliver Cromwell and his Cabinet Council, curiously engraved on copper-plates. To which is annex'd a Vindication of the Royal Martyr, King Charles the First. Wherein are laid open the Republicans Mysteries of Rebellion, Written in the Time of the Usurpation, by the celebrated Mr. Butler, Author of Hudibras, with the Character of a Presbyterian, written by Sir John Denham, Knight; and the character of a Modern Whig, or the Republican in Fashion."

538 SELECT EPIGRAMS. 2 vols. in 1. Small 8vo, sprinkled calf gilt, top edge gilt, other uncut. London, 1797

VERY SCARCE. This volume of ancient and modern epigrams was printed by and for Sampson Low. With inserted heraldic book-plate.

539 SENOFONTE EFESIO. Gli Efesiaci di, Volgarizzati da ANTO. MARIA SALVINI. Small 8vo, crinkled morocco

gilt, inside gold borders, watered silk ends, edges gilt by Bozerian. Paris, *Renouard*, 1800

Rare. with engraved frontispiece by Roger, after Prudhon, in two states, one an unfinished proof, the other a proof before letters. Editions of the writings of Xenophon of Ephesus are very uncommon. This ancient Greek romancer must not be confounded with the historian of the same name.

540 SERCY (Charles de). La Bovssole des Amans, dediée à son Altesse Royale Mademoiselle. *Engraved front.* Minimo, bound by Duru in crushed levant morocco, inside gold borders, edges gilt on marble. Paris, 1668

Rare. A curious little work. The "Lover's Guide," decorated with a frontispiece representing a Cupid aiming his arrow at a flaming heart held by a winged figure of Fame, from whose trumpet depends a shield with the ducal coronet and arms of the Orleans Bourbons.

541 Sermon pour la Consolation des COCUS prononcé au Sujet de A . . . B . . . Cocu par Arrest. Minimo, half crushed levant morocco gilt, top edge gilt.
A Rouane, *chez Dominique Vendu, à la Sage Femme*, 1833

Rare, with curious frontispiece representing a horned cuckold, under whom are the lines:

"Quand on l'ignore ce n'est rien,
Quand on le sait c'est peu de chose."

542 SHAPIRA FORGERY.—Mein Buch mit Facsimilirten Gedichten von Carmen Sylva und Randzeichnungen von C. M. Seuppel. *Quaintly illustrated.* 4to, bound in imitation sack or munny cloth, with iron ornaments and lock.
Dusseldorf, *n. d.*

This work is an amusing parody on the Shapira MS. forgery. The leaves of the volume are made to imitate papyrus, their edges are worn and rubbed, the surface of them is stained and discolored as though by all the juices of the earth and all the waters of the Nile The cover is of brown sackcloth, with very ancient iron ornamentation, bosses and a pre-historic lock and key. Divers comical Egyptian stories are told in verse, and the illustrations, with their combination of modern humor and ancient form, are exceedingly laughable. The whole thing looks as though it had been dug up out of the earth, which, indeed, is what is pretended. The author of this ingenious burlesque was Karl Maria Seppel, a young Dusseldorf artist, who was assisted in his work by Professor Ebers and other eminent Egyptologists.

543 SIBLY (Ebenezer). New and Complete Illustration of the Occult Sciences or the Art of Foretelling future Events and Contingencies by the Aspects, Positions and Influences of the Heavenly Bodies, founded on Natural Philosophy, Scripture Reason, and the Mathematics. *Profusely illustrated with plates, many with portraits, horoscopes and other illustrations of incantations, magic, etc.* Thick 4to, calf gilt. London, 1790

Very rare, and dedicated to the Ancient and Honorable Fraternity of Free and Accepted Masons with three other title-pages separately dated, 1784. '90 and '91 although the volume is paginated continuously throughout. There are four distinct parts, the first of which is—an Inquiry Into and Defense of Astrol-

ogy with the Discourse on Natural and Occult Philosophy; the second contains examples for—Acquiring a Practical Knowledge of Astrology; the third is on Meteorological Astrology and part four exhibits—"the Distinction between Astrology and the Diabolical Practice of Exorcism; in which the methods used for raising up and consulting Spirits are laid open with various instances of their Compacts with Wicked Men. Account of Apparitions and Spirits; including a general display of the Mysteries of Witchcraft, Divination, Charms and Necromancy, compiled from a Series of intense Study and Application and founded on real Examples and Experience."

544 SIBLY. A Key to Physics and the Occult Sciences, opening to Mental View the System and Order of the Interior and Exterior Heavens; the Analogy betwixt Angels and Spirits of Men; and the Sympathy between Celestial and Terrestial Bodies from whence is deduced an obvious Discrimination of Events. *With colored front. and plates mostly botanical.* 4to, old calf (back broken). London, *n. d.*

RARE. At the end of the volume is an appendix with Culpepper's "British Herbal."

545 SINCERITY AND HYPOCRISY or the Sincere Christian and Hypocrite in their Lively Colours, standing one by the Other, very Profitable for this Religious Professing Time, by W. S., Serjeant-at-Law. Minimo, old sheep. Oxford, 1658

RARE, with inserted heraldic book-plate of "Sir Richard Newdigate, of Arbury, in the County of Warwick, Baronet, 1709."

546 SOVORCANO (Don Alonzo de Castillo). The Spanish Pole-Cat, or the Adventures of Seniora Rufina in four books. Being a detection of the Artifices used by such of the Fair Sex, as Aim more at the Purses than at the Hearts of their Admirers. Written originally in Spanish, begun to be translated by SIR ROGER L'ESTRANGE, and finish'd by MR. OZELL. *Front. by* DU GERNIER. Small 8vo, tree marbled calf gilt, lemon edges. London, 1717

RARE and facetious. With the inserted heraldic book-plate of Charles Eyre and MS. name on title, "Eliz. Eyre her booke."

547 SPANISH LIBERTINES or the Lives of Justina, the Country Jilt; Celestina, the Bawd of Madrid, and ESTEVANILLO GONZALES, the most Arch and Comical of Scoundrels, to which is added a Play, call'd an Evenings Adventures. Thick small 8vo, old calf gilt. London, 1707

RARE, and "All Four Written by Eminent Spanish Authors, and now first made English by Captain John Stevens."

548 SPIEGEL DER VERMAARDSTE COURTISANEN in haren optoy, en toeft tel naar yders tyd de derde Druk; vermeerdert met de vyf Zinnen Aan Lisidas de gadelooze Klimene, etc. *Etched portraits.* Small 8vo, vellum. Gouda, 1710

VERY RARE, with French and Dutch text. The portraits are of the following famous courtesans: "M. Margery of Richmonde"; "Mademoiselle F. C. E.

court"; "La Poudriere Maquerelle"; "Nel Gwyn"; "La Bassompiere ou R. F."; "Mademoiselle E. S. R."; "La Belle Angloise"; "Schoon Barbertie"; "Anna la Bavolette"; "Margo, la Pelle Gantiere"; "L'Incomparable"; "Madame D. V. E."; "My Lady of Abson"; "Dority, her Chambermaide"; "Mrs. Mary C. P."; "Madame Anna L."; "La Malmeusier"; "Karne A. D."; "La Waiwodine"; "La Belle Marotte de Mairomond"; "Siniora Isabella"; "La Belle Agniese"; "La Belle Marotte"; "Belie Jeanne de Wurmer"; "Belle Isie de Purmend"; "La Bell, Cato de Praag"; "Marie de Nanci"; "Charmante Jeane de Aras."

549 STATE TRIALS, or a Collection of the most Interesting Trials, Reviewed and Illustrated by SAMUEL MARCH PHILLIPS of the Inner Temple. 2 vols. in 1. 8vo, calf. London, 1826

RARE. "A work probably not to be paralleled by the union of discernment, knowledge, impartiality, calmness, clearness and precision it exhibits on questions the most angrily contested. It is indeed far superior to the huge and most unequal compilation of which it is an abridgement, to say nothing of the instructive observations on legal questions in which Mr. Phillips rejudges the determination of past times."—MACKINTOSH.

550 STAVELEY (Thomas). Romish Horseleech, or an Impartial Account of the Intolerable Charge of Popery to this Nation in an Historical Remembrance of some of those prodigious sums of Money heretofor extorted from all Degrees, during the Exercise of their Papal Power here, to which is annexed an Essay of the Supremacy of the King of England. Small 8vo, calf. London, 1769

VERY SCARCE, and with inserted heraldic book-plate of Rev. C. Buckeridge. Lowndes says—"This is by some attributed to William Stanlee. But in a second edition, London, 1769, 12mo, an Address to the Reader attributes it to Thomas Stavely of Cussington, Leicestershire, admitted of the Inner Temple 2d July, 1647; called to the Bar 12th of June, 1654; died, 1683."

551 STEELE (Richard). Romish Ecclesiastical History of Later Years. *Curious engraved front. and folding plate by* DU GERNIER. Small 8vo, half calf. London, 1714

RARE. A clean copy with the inserted heraldic book-plate of James Comerford. The folding plate is very curious. It represents five monks and a nun singing from a lectern, on which is hoisted a small boy, whose legs are stretched over a choir book and upon whose back is the musical score. Lowndes says the above work was—"written to unveil the errors and idolatry of popery, and to excite an abhorrence of its gross rites and superstitions."

552 STERNE (Lawrence). Works. 8 vols. small 8vo, tree marbled calf gilt, lemon edges. Montrose, 1795

Sterne's wit is poignant though artificial, and his characters have yet invaluable original differences, though the groundwork of some of them had been laid before; and the spirit of the execution, and the master-strokes constantly thrown into them, are not to be surpassed.

553 STERNE. Voyage Sentimental suivi des Lettres d'Yorick à Elisa. 3 vols. minimo, elegantly bound in brown morocco extra gilt, inside gold borders, edges gilt. Paris, 1801

ELEGANT LITTLE EDITION printed by Didot, but lacking a leaf of the "Avertissement."

554 STERNE. Life and Opinions of Tristram Shandy, with Life of the Author. 3 vols, small 8vo, half sage morocco gilt, top edges gilt, others uncut. London, 1818

SCARCE edition of this celebrated work.

555 STEVENSON (John Hall). Crazy Tales and Fables for Grown Gentlemen. *Folding view of Crazy Castle.* Small 8vo, calf. London, 1780

RARE. The author, who was a kinsman of Lawrence Sterne and the Eugenius of his "Tristram Shandy," published the above anonymously. Sir Walter Scott calls this work—"a witty and indecent collection," and Tom Moore, in his Memoirs of Sheridan, speaks of the "clever but licentious productions of John Hall Stevenson."

556 SUE (Eugene). The Wandering Jew. 3 vols. 8vo, cloth, uncut. London, 1844

557 SUE. Another Copy of the Same.

558 SWEDENBORG (Emmanuel). Generative Organs Considered Anatomically, Physically and Philosophically. Translated from the Latin by WILKINSON. 8vo, cloth, uncut. London, 1852

A posthumous work of Swedenborg.

559 ABELLA CIBARIA, the Bill of Fare, a Latin Poem implicitly translated and fully explained in copious and interesting Notes relating to the Pleasures of Gastronomy and the Mysterious Art of Cookery. 4to, marbled sides and edges (foxed somewhat). London, 1820

VERY SCARCE. The notes to this rare and curious gastronomical work were written by the Abbe Macquin. This was a presentation copy. On a fly-leaf is the following—"John Gough Nichols, Esqr., with G. F. Beltz's kind complts., Oct. 1840." There is also an inserted letter to the same from the same.

560 TANT MIEUX POUR ELLE, Conte Plaisant. Minimo, mottled calf gilt, marbled edges. *n. p., n. d.*

RARE, with inserted heraldic book-plate of John Chamier. On the title-page is "the author Laborde" and below the title is the MS. note "par L'Abbé de Voisinon." On an end paper is the following MS.—"On dit que ce conte est écrit par M. de Calomme." The imprint reads—"A Ville-Neuve de l'Imprimerie de l'Hymen, cette Annee."

561 TAPLIN (William). Sporting Dictionary and Rural Depository of General Information upon every Object Appertaining to the Sports of the Field. *Engraved fronts.* 2 vols. 8vo, marbled calf, lemon edges. London, 1803

562 TASSO—L'Aminte Pastorale Heroique du TASSE. Minimo, half morocco gilt (no title).

RARE EDITION, illustrated with charming plates of nudes, etc.

563 TENCIN (Claudine Alexandrine Guerin de). Memoires de Comte de Comminges, le Siege de Calais, Notice et Notes par M. DE LESCURE. *Portrait and etchings by* DUBOUCHET. 8vo, totally uncut. Paris, 1885

Edition Quantin, with rubricated borders and on tinted paper with fac-simile. Madame de Tencin, author of the above, and a celebrated French courtesan, was born at Grenoble in 1681 and died in 1749. She became successively the mistress of the Duke d'Orleans, Chancellor d'Argenson, Lord Bolingbroke, and other distinguished men of her time. She was the mother of the celebrated d'Alembert, whom she abandoned. Madame de Tencin subsequently attained distinction for her literary tastes and was the author of several novels. She numbered among her friends Fontenelle and Montesquieu.

564 THACKERAY (W. M.) The Students' Quarter, or Paris Five and Thirty Years Since. *With original colored illustrations.* Small 8vo, half morocco, top edge gilt. London, *n. d.*

First and only edition. Not included in Thackeray's collected writings.

565 TITUS. Killing no Murder, Briefly Discoursed in Three Questions by COL. TITUS, alias WILLIAM ALLEN. *With inserted portrait of* OLIVER CROMWELL. Small 8vo, half morocco, red edges. Edinburgh, 1741

RARE. Alexander Gardyne's copy of this celebrated work which after once reading, Cromwell is said never to have again slept soundly. There are several catalogue cuttings of various editions and a long manuscript note in the handwriting of Mr. Gardyne in which, among other things, he says—"It is probable that this republication of Col. Titus's book . . . was intended to forward the rebellion then brewing. "Killing No Murder" tended to the glorification of any one who should sacrifice himself by the Murder of Cromwell and probably the Jacobites (by this reprint) might have hinted that a like service performed upon George II. would have been a patriotic act."

566 TRESSAN (L. E. de la Vergne, *Count*). Histoire de Gerard de Nevers et de la Belle Euriant sa Mie. *Illustrated with plates engraved by* SIMONET, DUPREEL, DE GONDET, *and* MALBETTE, *after the originals by* MOREAU LE JEUNE. Minimo, bound in the style of DEROME in red morocco gilt, edges gilt. Paris, *Didot*, 1792

RARE. Tressan was born 1705 and died in 1783. He was a predecessor of Walter Scott in the same line of romance and in which he endeavored to accommodate the ideas of his time to that of ancient chivalry through the medium of fiction.

567 TRIAL of JOHN DONELLAN, Esq., for the Wilful Murder of SIR THEODOSIUS EDWARD ALLESLEY BOUGHTON, Bart., at the Assize at Warwick on Friday, March 30th, 1781. Folio, sewed (damaged somewhat). London, 1781

RARE and original edition. This is one of the famous English causes célèbres. Captain Donellan murdered his brother-in-law with a decoction of laurel water. After the murderer was hung, his widow married Barry O'Meara and later Sir Egerton Leigh, Bart., which led the good people of Shakespeare's county to say that My Lady's first husband was pendant, her second dependant, and her third independent. Upon this famous poisoning case G. P. R. James founded his novel of "Broughton Hall."

568 TRYON (Tho.). Wisdom's Dictates: or Aphorisms and Rules, Physical, Moral and Divine; for Preserving the health of the Body and the Peace of the Mind, fit to be regarded and practiced by all that would enjoy the blessings of the present and future World. Minimo.
London, 1691

VERY RARE and early work on Vegetarianism with the heraldic book-plate on back of title, of Sir Richard Newdigate.

"To which is Added a Bill of Fare of Seventy-five Noble Dishes of Excellent Food far exceeding those made of Fish or Flesh, which Banquet I present to the Sons of Wisdom or such as shall decline that depraved Custom of Eating Flesh and Blood."—*Sub-title.*

569 TUER (A. W.) London Cries. *Illustrations, some colored (and a few short) by* ROWLANDSON, CRUIKSHANK, *etc.* Large 4to, boards. London, *n. d.*

570 ZANNE (Octave). The Frenchwoman of the Century. Fashions, Manners, Usages. *Illustrations in water-colors by* ALBERT LYNCH *and engraved in colors by* EUGENE GAUJEAN. Large 8vo, cloth, top edge gilt, others uncut.
London, 1886

LIMITED EDITION of 500 copies and "no more will be printed."

571 ADE (J. J.) Lettres de LA GRENOUILLERE suivies de Quatre Bouquets Poissards, Reimpression des Editions Originales avec notice par GEORGES D'HEYLLI. *Etched front. by* GUILLAMOT, FILS *in two states, one on vellum and the other on satin.*
Small 8vo, sewed and in case. Paris, 1885

Number 2 of a limited edition of 214 copies in all, of which the above is on peau de velin. This edition is—"dediée aux amis des livres."

The original title of the first work named, reads "Lettres de la Grenouillere entre Mr. Jerome Dubois Pecheux de Gros-Caillou et Mlle. Nannette Dubut Blanchisseuse de linge fin."

These celebrated works in the "poissard argot" made the reputation of Vade, and shortly after their publication, as Vapereau says—"Les salons se disputerent Vade; les grands seigneurs et les grandes dames parlérent la langue poissarde, et de nombreuse poesies parurent, pour rivaliser avec celui qu'on avait surnommé le Callot de la Poesie, le Teniers de la littérature, le Corneille des Halles. Vade mourut à trente-huit ans de ses exces."

572 VADE MECUM for Malt Worms: or, a Guide to Good Fellows. *Illustrated with cuts.* 8vo, half morocco, cloth sides. London, *n. d.*

A very limited edition of this reprint. The following MS. note is on fly-leaf —"Presentation copy from J. B. Inglis, Esqr., to W. P., Jr. . . A reprint from

J. B. Inglis' copy 45. Bound by G. W. Pratt, woodcuts and letter-press of pages 50 and 52. Misprinted versi-versi."

"Dedicated to the Brewers," and being—"A description of the manners and customs of the most eminent Public Houses, in and about the cities of London and Westminster, with a hint on the props (or principal customers) of each house in a method so plain that any thirsty person (of the meanest capacity) may easily find the nearest way from one house to another."

RARE COLLECTION OF PHALLIC GEMS FROM THE ANTIQUE—LARGE PAPER.

573 VENERES UTI OBSERVANTUR IN GEMMIS ANTIQUIS. *With over 70 plates of Priapic gems from the antique.* 8vo, calf gilt. Leyden, *n. d.*

LARGE PAPER and very rare. "This small collection, singular in the matter, is more so by the manner in which it is done; it may be considered not only as a masterpiece of the fancy of the Antients, but as a very remarkable monument of their talents and taste in engraving and designing. My real opinion is, that the greatest part of these stones have not been executed before the empire of Augustus and Tiberius. . . . I am certain that the original stones, from which I had the designs taken, have been done by some excellent Greek artists. I thought, I should not displease the public in reducing them to a form easy to be procured, and which could at the same time shew how elegant was the noble simplicity of the ancients, and how far they carried that point of perfection which none of the moderns have yet attained."—*Preface.*

RARE EDITIONS OF VOLTAIRE.

574 VOLTAIRE (Francois Marie Arouet de). La Henriade. *Profusely illustrated with magnificent plates and vignettes by or after* DE TROY, SURUGUE, MICHEUX, DUPUIS, DESPLACES, MEUGHELS, TARDIEU, DE POILLY, FLETCHER, COCHIN, LE MOYNE, VLEUGHELS, JEAURAT *and* LEPICIE. Large 4to, old calf, rebacked. Londres, 1728

VERY RARE. This edition was printed during the time that Voltaire was a resident of London, and is dedicated to the Queen. There are 10 pages of a list of subscribers, all of whom are English and mostly members of the British Houses of Lords and Commons. Brunet says—"Plus tard, Voltaire étant à Londres, y fit lui-même imprimer son poème, divise en 10 chants, et avec des changements considerables.

"Cette édition de Londres, 1728, gr. in 4 avec des gravures porte pour titre: La Henriade de Monsieur de Voltaire, poème epique! Ce titre est suivi d'une dedicace, écrite en anglaise et adressé à la reine d'Angleterre. L'ouvrage parut par souscription au prix d'une guinée par exemplaire. On a pretendu que cette souscription avait produit 150,000 francs a l'auteur. Cependant, Beuchot en a fait la remarque, cette édition de 1728 n'etait pas encore épuisée en 1741, epoque à laquelle on la fit reparaitre avec un nouveau titre sous cette dernière date en y ajoutant diverses piéces preliminaires et, à la fin, des arguments, des notes et des variantes . ."

575 VOLTAIRE (F. M. A. de). LA HENRIADE en Dix Chants, precedée, accompagnée et suivies des toutes les pièces relatives à ce Poème et à la Poesie Epique en general; Auxquelles on a joint, le Temple du Gout les Discourses sur l'Homme, les Poèmes de Fontenoy, sur le Desastre de

Lisbonne, sur la loi Naturelle, etc. *Portrait and plates after* GRAVELOT. Small 8vo, half roan, uncut.
Geneva, 1771

VERY RARE EDITION, and from the library of Joseph Barrett Jacques, with his heraldic book-stamp on title.

576 VOLTAIRE.—LA HENRIADE, divers autres Poèmes et Toutes les Pièces Relatives à l'Epopée. *Portrait by* MARTINET *after* DE LA TOUR, *and frontispiece and plates by* EISEN *and* MARTINET. Small 8vo, bound by DEROME in red crushed levant morocco, inside gold borders, edges gilt. (Paris) 1775

RARE. "Cette édition contient des variantes, des notes, l'Essai sur la Poèsie epique, et divers pièces poetiques de l'auteur. C'etait la meilleure que l'on eut alors de ce poème."—BRUNET.

577 VOLTAIRE.—LA PUCELLE D'ORLEANS Poème, Divisé en Vingt Chants avec des Notes, nouvelle édition corrigée, augmentée et collationée sur le Manuscrit de l'Auteur. *With facetious plates.* Small 8vo, bound by DEROME in red morocco gilt, inside gold borders, edges gilt on red, white and gold end papers. (Paris) 1762

VERY RARE EDITION of this famous work. Prince Demidoff's copy, lot 914 of the Dorman Sale, was sold by George A. Leavitt & Co. for some $140. The plates are those of Bouchet. Vide "Le Guide de l'Amateur de Livres et Vignettes," par Henri Cohen, the fourth edition, page 20.

578 VOLTAIRE. Romans et Contes. Edition Conforme à celle de Kell. *Portrait and plates.* 6 vols. minimo, fresh mottled calf gilt, marbled edges. Lyons, 1790

VERY SCARCE and charming edition of the stories of Voltaire, and illustrated with facetious plates.

579 [VOLTAIRE]. Le Vieillard du Mont Caucase aux Juifs Portugais, Allemands et Polonois, ou Refutation du livre intitule-Lettres de quelques Juifs Portugais, Allemands et Polonois in 12. Paris, 1776. *Portrait of* VOLTAIRE. Elegantly bound in Spanish calf extra, inside gold borders, edges gilt on marble. Rotterdam, 1776

RARE and original edition with the ex libris coronet, arms and motto of—"Bibliotheque de M. René Amedée Choppin (de Villy)."

580 VOLTAIRE. Œuvres Poetiques contenant les Chef-d'œuvres Dramatiques, La Henriade, La Pucelle, Le Temple du Gout, Les Poèmes, Discours en Vers, Contes, Satires, Epitres, et Poésies Melées. *Portrait on* INDIA PAPER *by* POURVOYEUR *and numerous handsomely engraved plates by* MOREAU LE JEUNE. Thick large 8vo, crinkled calf gilt, paneled sides, edges gilt by BIBOLET.
Paris, *Deveure*, 1824

Fine copy of this handsome edition, printed by Firmin-Didot, and with the heraldic ex libris of L. Pasquier.

581 VOLTAIRE. Recueil de Differents Poèmes contenant le Temple du Gout, la Loi Naturelle, le Desastre de Lisbonne, et la Bataille de Fontenoy. Minimo, red crushed levant morocco, bound by DEROME. RARE. Geneva, 1773

582 VOLTAIRE. Chef-d'Œuvres Dramatiques. *Portrait and frontispieces* (MS. names on backs). 4 vols. minimo, calf gilt. Paris, 1822

583 VOLTAIRE. 22 *plates, including two portraits by* LOUIS MONZIES, *and etched after the original designs in illustration of his "Romans et Contes," after* MARILLIER, MOREAU, MARTINET *and* MONNET. Large 4to, and loose in portfolio.

BEAUTIFUL PROOFS BEFORE LETTERS on Holland paper.

584 VUES D'UN SOLITAIRE PATRIOTE. *Etched frontispiece by* MARTINET. 2 vols. in 1. 12mo, mottled sheep gilt, red edges. La Haye *et* Paris, 1784

RARE AND CURIOUS work and more or less of an attack on the regular orders of the Catholic Church.

585 WALKER (Alexander). Intermarriage or the Mode in which and the Causes why, Beauty, Health and Intellect, result from certain Unions, and Deformity, Disease and Insanity from Others. *Plates.* 12mo, cloth. Phila, 1851

The author demonstrates his position by delineations of the structure and forms and descriptions of the functions and capacities, which each parent in every pair bestows on children—in conformity with certain natural laws and by an account of corresponding effects in the breeding of animals.

586 WALKER. Woman Physiologically Considered as to Mind, Morals, Marriage, Matrimonial Slavery, Infidelity and Divorce. 12mo, cloth. N. Y., 1840

587 WALPOLE (Horace, *Earl of Orford*). Castle of Otranto, a Gothic Story with a Critical Introduction. *Engraved vignette title.* Large 4to, boards, uncut. Edinburgh, 1811

RARE, large type edition. "The first romance in our language."—BYRON.

WEBSTER'S FAMOUS WORK ON WITCHCRAFT.

588 WEBSTER (John, *Practitioner of Physick*). The Displaying of Supposed Witchcraft. Small folio, calf rebacked, gilt (MS. names on title). London, 1677

VERY RARE and a good copy of this Seventeenth century work, written in opposition to the treatises of Casaubon, Glanville and More, the Platonist. The sub-title reads further—"Wherein is affirmed that there are many sorts of Deceivers and Imposters, and divers persons under a Passive Delusion of Melancholy and Fancy, but that there is a Corporal League made betwixt the Devil and the Witch or that he sucks on the Witches Body, has Carnal Copulation or

that Witches are turned into Cats, Dogs, raise Tempests or the like, is utterly denied and disproved, wherein also is handled the Existence of Angels and Spirits, the Truth of Apparitions, the Nature of Astral and Sydereal Spirits, the force of Charms and Philters; with other abstruse matters."

Coleridge, in his "Table Talk," writes—"Look at Webster's admirable work on Witchcraft."

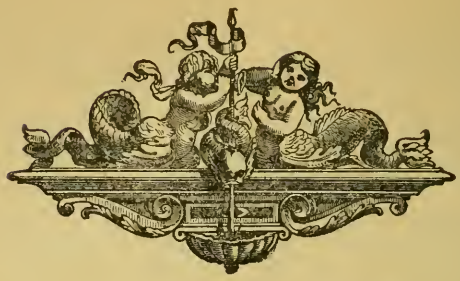
589 WILSON (Harriette). Memoirs of Herself and Others. *With facetious plates.* 3 vols. in 1. Small 8vo, half calf. London, 1825

RARE AND FACETIOUS. These memoirs relate the story of the intrigues of Harriette Wilson and her sisters with the Duke of Wellington, Marquis of Worcester, Duke of Argyle, the Marquis of Hertford, Lord Byron, Lord Ponsonby and other distinguished members of the British aristocracy.

On the first page of text to the first volume is the following MS. note—"The name of these sisters was Dubouchet, their father was a Swiss, Sophia married Lord Berwick Feb. 12, 1812—there was no issue and Lord B.'s brother succeeded."

590 ZOLA (Emile). ED. MANET, Etude Biographique et Critique. *Etched portrait by* BRACQUEMOND (*other etching short*). Large 8vo, sewed. Paris, 1867

591 ZOLA. La Faute de l'Abbé Mouret. Small 8vo, paper, uncut. Paris, 1885



IV. Prints and Sketches.

592 ABRAHAM (T.). "LANDSCAPE."

ORIGINAL ETCHING, concerning which, see Hamerton.

593 ALIAMET (Jacques, *born* 1728 *and died* 1788). "ARRIVÉE AU SABAT."

RARE. SATIRICAL PRINT after Teniers.

594 ALLAIS (J. A.). "LA LEÇON D'HENRI IV."

FINE LINE ENGRAVING after Fragonard, folio, and "epreuve avec la lettre grise."

595 ALTDORFER (Albert, *born* 1488 *and died* 1538). "LANDSCAPE."

ORIGINAL PEN AND INK SKETCH by this famous painter and engraver, who is said to have been a scholar of Albert Durer.

This drawing represents a mountain landscape with trees in the foreground, a river flowing through a valley and crossed by a bridge with two villages at the base of mountains in the distance. This example came from the "Cabinet J. Gigoux," and is stamped with the monogram of that collection.

Some of the paintings of Altdorfer are preserved with great care at Ratisbon in the Town House, where is a complete collection of his engravings on wood and copper, which number one hundred and seventy.

596 ALTDORFER. "LE PETIT PORTE ENSEIGNE."

Bartsch No. 52.

597 APPIAN (A.). "FISHING BOATS."

THIS AND THE FOLLOWING NUMBERS ARE ALL ORIGINAL ETCHINGS BY THIS MASTER OF THE NEEDLE. Gold frame. P. G. HAMERTON says:—"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. His work is always quite easy and graceful in manner, never strained; never betraying an effort, and it hardly ever fails to charm by a most delicate feeling for the poetry of natural landscape."

598 APPIAN. "FISHING BOATS."

PROOF ON JAPAN PAPER, neatly framed, of this original etching.

599 APPIAN. "Fishing Boats."

Proof on Japan paper, in a companion frame to the above.

600 APPIAN. "Fishing Boats."

Proof before letters, and fine impression on thick paper.

601 APPIAN. "San Remo, Italy."

Proof on Japan paper. One of the artist's large plates, and considered one of his best.

602 APPIAN. "Un Soir Bord du Rhone a Rix."

Proof on Japan paper. "Fine in feeling and quite masterly in execution. One of those scenes which ought to make anybody a poet, at least until the light has died out of the west, and the shining river is finally darkened for the night."—Hamerton.

603 APPIAN. "Fusain." (2)

Fine pair, and neatly framed.

604 APPIAN. "A Path by the River."

Proof on Japan paper.

605 APPIAN. "The Water Mill."

Proof on Japan paper.

606 APPIAN. "The Anglers."

Proof on Japan paper.

607 APPIAN. "Au Valromey."

Proof on Japan paper.

608 APPIAN. "Gorge de Loupe."

609 APPIAN. "A Rocky Road—Environs of Creys."

610 APPIAN. "Drawing the Net."

Proof on Japan paper.

611 APPIAN. "Rocks by the River."

Proof on Japan paper.

612 AUDOUIN (Pierre, *born* 1768). "Duchesse de Berri."

Rare and folio portrait by this famous Engraver to the King.

613 AUDRAN (Benoît, "*the elder*," *born* 1661 *and died* 1721). "Jean Baptiste Colbert," after Lefebvre.

Benoît Audran was the pupil of his father and also of his uncle, the celebrated Gérard Audran. He engraved several fine portraits which have justly established his reputation. His style is bold and elear, his drawing is correct; and there is a fine expression of character in his heads. This portrait of Colbert is considered to be one of his best plates.

614 BAROCCIO (Federigo, *born* 1528 *and died* 1612). "Holy Family."

Original sepia sketch. This superb and spirited design depicts the Infant Christ on his Virgin Mother's knee, with St. Joseph bending over the pair and partially supporting the Divine Babe. One arm of St. Joseph rests upon a limb

of the tree at the foot of which they are resting. The Virgin is bare-headed. The Infant Savior is nude, and St. Joseph wears a pilgrim's hat.

Baroccio was a native of Urbino, and upon the invitation of Pope Pius IV. assisted in the ornamentation of the Belvedere Palace, where he painted the Virgin Mary and Infant Savior with several saints and a ceiling in fresco representing the Annunciation.

"In the works of Baroccio, we admire an elegant taste, and there is great amenity and harmony in his coloring. He seems to have adopted the manner of Correggio and succeeded in giving a graceful air to his figures."—BRYAN.

615 BARTOLOZZI (Francesco, *born* 1727 *and died* 1815). "CUPID CROWNING MOTHER AND CHILD WITH FLOWERS," after GUERCINO.

THIS PROOF BEFORE LETTERS, AND THE LOTS FOLLOWING BY BARTOLOZZI, ARE ALL FINE OLD IMPRESSIONS.

"Bartolozzi's engravings have literally had their ups and downs: first ascending to the drawing-room, later climbing to the bed-room, and eventually to the attic or lumber-room, where they remained half or perhaps wholly forgotten, until a revival of the taste for his fine work brought them down by the same stages to the drawing-room and boudoir. That they never again will be 'skyed' is tolerably certain."—TUER.

616 BARTOLOZZI. "WOMAN READING."

617 BARTOLOZZI. "THE WRITER."

PROOF BEFORE LETTERS.

618 BARTOLOZZI. "THE MUSIC LESSON."

619 BARTOLOZZI. "ST. JOHN."

PROOF BEFORE LETTERS.

620 BARTOLOZZI. "THE MUSIC LESSON."

621 BARTOLOZZI. "STUDY OF A HEAD."

622 BARTOLOZZI, ZOCCHI and GUERCINO. "STUDIES OF HEADS." (14)

RARE OLD IMPRESSIONS.

623 BAUER (William C., *born* 1856). "GREEN BROOK, NEW JERSEY."

FINE ETCHING PRINTED ON SATIN.

624 BEAUVERIE (F.). "PARC Á MOUTON."

FINE ORIGINAL ETCHING.

625 BECHARDE, Sc. "VOLUPTAS VOLUPTATUM."

626 BEHAM (Hans Sebald, *born* 1500 *and died* 1550). "ADAM AND EVE."

FINE OLD IMPRESSION. Passavant, No. 172.

627 BELLA (Stephano della, *born* 1610 *and died* 1664). "CAMELS' HEADS."

Pair of spirited etchings of heads of camels. They are signed "Stella Della Bella fecit."

628 BERGHEM (Nicholas, *born* 1620 *and died* 1683). "Cow Drinking."

Original etching. Bartsch No. 1.

"The great industry of Berghem, and his accurate knowledge of cattle, give him a certain firmness and precision with the point, which are amongst the chief reasons for his reputation as an etcher."—P. G. Hamerton.

629 BERGHEM. "Une Vache."

Original etching. Bartsch No. 2.

630 BERVIC (Charles Clement, *born* 1756 *and died* 1822). "The Education of Achilles," after Regnault, and "L'Enlèvement de Dejanire," after Guido-Reni."

Fine old impressions of these beautiful and celebrated prints. Bervic, the most eminent of modern French engravers, was a pupil of the famous J. G. Wille, but he early emancipated himself from that master's peculiar style. A portrait which he executed in 1783 first revealed the power which Bervic possessed of freeing himself from the influences of his early education and of rendering most fully and characteristically the varied details of his subject. This talent soon met with its due reward. In 1784 he was elected a member of the Academy. Sovereigns and nations hastened to do homage to his talents. Louis XVI. gave him the apartments in the Louvre which had been vacant since the death of the painter Lépicié. The Order of the Reunion was conferred upon him in 1813, and the Legion of Honor in 1819. Most of the academies of Europe enrolled him among their members, and he became a member of the Institute of France. He established a school of engraving, in which his constant aim was to warn his pupils against the baneful influence of servile imitation, and guide each one according to the bent of his own individual genius. Toschi and Dupont, both famous engravers, were his scholars.

631 BERVIC. "L'Innocence," after Mérimée.

Exquisite nude, neatly framed and fine impression.

632 BINDING. Photo-Chromo of a mosaic binding by Padeloup, formerly in the library of Madame de Pompadour. Neatly framed.

633 BLANC (Charles). "The Chevalier," after Meissonier.

Proof on India paper. Etched by Charles Blanc, the celebrated art critic, and signed by him with the needle.

634 BLANCHARD (Auguste). "La Madonne de Saint Sixte."

Open letter proof after Raphael. Folio.

635 BOCOURT (E.). "Vielle Femme."

Parchment proof.

636 BOCOURT. "L'Education d'Achille," and "L'Enlevement de Dejanire."

637 BOILVIN. "Femme au Perroquet."

Proof on Japan, in oak frame.

638 BOLSWERT (B. A., *born about* 1580). "The Hermits." (14)

Set of interesting old copper-plates, finely engraved by Bolswert, after Bloemaert, neatly mounted.

639 BOLSWERT (S. A., *born about* 1586). "DESTRUCTION OF SODOM."

FINE IMPRESSION after Rubens, and bearing the autograph on the back of the celebrated collector "P. Mariette, 1660."

640 BOLSWERT. "DIANA AT THE CHASE."

RARE. Superb folio line engraving after Rubens.

641 BRACQUEMOND (Felix, *born* 1833). "WILD DUCKS."

ORIGINAL ETCHING. PROOF ON HOLLAND PAPER. RARE.

EMILE BERGERAT says:—"He (Bracquemond) stands, by good right, as an etcher *hors ligne*, having no worthy rival except Jules Jacquemart. A proof of a plate by Bracquemond is a precious object, and sells for the highest price. The English consider them as choice tidbits, and rarely allow one to escape them when sold."

642 BRACQUEMOND. "THE MIRROR," after CHAPLIN.

FINE SPECIMEN OF BRACQUEMOND'S METHOD OF TREATING THE FEMALE NUDE FIGURE.

643 BRACQUEMOND. "L'INCONNU."

EARLY IMPRESSION with Delatre imprint. "If M. Bracquemond had pursued etching regularly, there can be little doubt that he would have taken a decided rank amongst the best etchers of the age. Unfortunately, however, for this particular branch of art, he accepted an engagement at Sèvres, which has since occupied all his time."—HAMERTON.

644 BRAUWER (Adrian, *also spelt* "BROWER," *born* 1608 *and died* 1640). "ORGY OF DUTCH BOORS."

ORIGINAL INDIA INK SKETCH. Three Dutch peasants are seated around a barrel indulging in beer and tobacco. A fourth, with bended body and his face to the wall, is disposing of his potations.

This is a very spirited sketch in the style of Teniers and Van Ostade, the latter of whom aided Brauwer in escaping from Frans Hals, whose greed and rapacity held him a prisoner, locked up in a garret, that he might profit by Brauwer's remarkable talents. Rubens was one of the principal patrons of this artist, whose dissipation brought him to an early grave.

"The subjects of Brauwer were of the lowest order, representing the frolics of his pot-companions; but his expression is so lively and characteristic, his coloring so transparent and brilliant, and the passions and movements of his figures so admirably expressed that his works have justly elicited the applause of the world. They are highly valued, and in consequence of his irregular life are exceedingly scarce."—SPOONER.

645 BRUNET-DESBAINES (A.). "CHURCH OF ST. MARY LE STRAND, LONDON."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON JAPAN PAPER.

646 BUHOT (Félix). "BOULEVARD DE CLICHY, PARIS—NATIONAL FÊTE, JUNE 30TH."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

647 BURGKMAIR (Hans, *born* 1473 *and died* 1559). "MARRIAGE OF THE EMPEROR MAXIMILIAN."

Hans Burgkmair was the friend and fellow-laborer of Albert Durer in the service of the Emperor Maximilian I. His prints are principally, if not entirely on wood, and are designed with extraordinary spirit and fire. Indeed the endless imagination and richness of suggestion, as well as truth to the life of his time, and dramatic value to be found in his works, place him in the highest rank of the illustrative artists of the world.

648 BURGKMAIR. "THE EMPEROR MAXIMILIAN ON HIS THRONE."

649 BURGKMAIR. "THE EMPEROR AND EMPRESS IN THE GARDEN."

650 CALAMATTA (L.). "NAPOLEON."

The RAREST and FINEST ENGRAVED portrait of Napoleon the First. Fine impression with the engraver's seal.

651 CALAMATTA. "PORTRAIT OF GEORGE SAND."

EXQUISITE PROOF of this celebrated engraver.

652 CAMPEN (Jacques van, *Lord of Rambrock, died* 1658). "FARM-YARD."

ORIGINAL SEPIA and CRAYON SKETCH by this celebrated Dutch artist and architect, who was a member of one of the noblest families of Holland. He followed painting as an amusement. The palace at Amsterdam, the finest edifice in his native country, was erected by him and is said to have cost over thirty million florins.

The above, which is signed "C. V.," represents a typical Dutch farm-yard with cows, pigs, farmhouse, hayrick and the like.

653 CARAVAGGIO (Polidoro Caldara da, *born* 1495 *and died* 1543). "BAS-RELIEF ON GREEK SARCOPHAGUS."

ORIGINAL INDIA INK SKETCH of Sarcophagus, now in the museum of the Capitol and in which the Portland Vase was found. On the frieze are some nine human figures, among them is an old man seated, probably Zeus, helmeted Greek warriors with horses and two robed women. It is somewhat of the character, in effect, of the Parthenon frieze.

Raffaello Sanzio rescued Caravaggio from the occupation of a hod carrier, in which he had passed a youth of misery and want, took him into his school and later selected him to paint the friezes in his great master's works. Caravaggio was murdered in his forty-eighth year by his Sicilian servant for the sake of his money.

654 CAREY (Ch.). "L'AUDIENCE," after MEISSONIER.

FINE PROOF in a neat bronzed frame.

655 CASTAGNO (Andrea del, *born* 1409 *and died* 1480). "THE CRUCIFIXION."

ORIGINAL SEPIA SKETCH from the "Cabinet Gallozzi," and stamped with the monogram of that collection. At the foot of the cross, to which the Savior is nailed, are the Blessed Virgin in a bowed position, and a kneeling Roman soldier, who in one hand holds a spear and in the other a chalice into which blood is spurting from the wounded side of Christ.

Andrea del Castagno, whose memory was rendered infamous by his crimes, is still interesting to art by his extraordinary merit. He was a pupil of Masaccio, and we are told that—"he was in possession of a high reputation when Domenico Venetiano visited Florence who had learned the new method of painting in oil and varnish from Antonella da Messina, till then unknown in Tuscany. The novelty and splendor of the new mode of coloring was extremely admired; and Castagno, by a pretended friendship for Domenico, was the only person to whom he communicated the secret. To be the sole possessor of so valuable a discovery was a temptation his ambition could not resist, and his principles were not proof against the most atrocious means of securing it. He conceived the horrid project of assassinating his rival which he effected and escaped suspicion. He survived this murder a few years, and practised his ill-acquired art with great success. Tormented by remorse and terror, he made a full confession of his guilt previous to his death."

656 CASANOVA (A.). "A Terrible Temptation."

Japan proof.

657 CAVALLERIS (Joannes Baptista, *born about* 1530). "Adoration of the Shepherds."

Rare old print.

658 CAYLUS. "Saturne," after de Marteau.

Very scarce. Trial proof printed on both sides of the paper.

659 CHAIGNEAU. "Moutons, Berger et Chien."

Original etching.

660 CHEREAU (Francois, *born* 1680). "Louis Antoine de Pardaillan de Gondrin."

Superb portrait, after Hyacinthe Rigaud. Fine old impression.

661 CLARIS. Original Sketch of the principal group in the painting called "Pendant le Repas."

662 CLAUDE LORRAINE (*born* 1600 *and died* 1682). "Le port de mer au fayal."

Dumesnil, No. 11. "The position of Claude as a landscape painter may be briefly defined. He was the first artist who made landscapes thoroughly charming by means of artistic and harmonious composition, and beautiful effects of light. By these means he captivated the connoisseurs of his time, and became the father of modern landscape. His superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately, and more perfect gradation, than any other etcher of landscape; he could reach rare effects of transparency, and there is an ineffable tenderness in his handling. These are his chief claims to our consideration, and he is so strong on these points that such accomplished moderns as Haden and Samuel Palmer have a great reverence for his name."—Hamerton.

663 CLAUDE LORRAINE. "Le Dessinateur."

R. Dumesnil, No. 9.

664 CLAUDE LORRAINE. "Le Pature et la Bergère."

R. Dumesnil, No. 25.

665 CLAUDE LORRAINE. "Bouvièr."

Rare. Hamerton says of the above that—"For technical quality of a certain kind, this is the finest landscape etching in the world. Its transparency and gradation have never been surpassed."

666 CLOUET (Peter). "Farm Life."

Rare. Fine line engraving after Rubens.

667 COBLITY (E.). "The Flower Girl."

Fine original painting signed.

668 COCHIN (C. N. G., "*the elder*)." "Bal Masqué donné par Le Roy dans la grande Gallerie du Chateau de Versailles à l'Occasion du Mariage de Louis Dauphin de France avec Marie Therese Infante d'Espagne."

Extremely rare Eighteenth century print and a fine impression. Folio.

669 COOPER (Thomas Sidney, *R.A.*, *born* 1803). "CATTLE."

ORIGINAL PENCIL DRAWING signed "T. S. C."

It represents two cows and calves and exhibits the meritorious features of the art work of this famous English artist who, in certain specialties of animal painting, has been generally considered the superior of Edwin Landseer. His works sell for extraordinary prices in England.

On the back of the sketch is the following manuscript note:—"Original sketch by Thos. Sidney Cooper, R.A., from his painting of the Queen's favorite Guernsey cow, now at Osborne. November, 1848."

670 COROT (Jean Baptiste Camille, *born* 1796 *and died* 1875). "A SOUVENIR OF ITALY."

PROOF IMPRESSION ON JAPAN PAPER OF THIS CELEBRATED "PAINTER-ETCHING."

HAMERTON says:—"The few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poet. Corot may not be a great poet, as Turner was, but he is a true one. He feels the mystery of nature; he feels the delightfulness of cool, grey mornings and dewy evenings; he feels the palpitating life of gleaming river-shores and the trembling of the light branches wherein the fitful breezes play. He has an intense sense of the glimmering indecision and mystery of natural appearances, and he does not, as it seems to us, draw and paint with precision simply because his attention does not fix itself on that which is precise. It is a remarkable proof of the value of direct expression, however defective in its manner, that Corot's etchings, with all their faults, should convey a better notion of his genius than the far cleverer plates which Bracquemond executed after Corot's pictures."

671 COROT. "VIEW IN ITALY."

ORIGINAL ETCHING. FIRST STATE. RARE.

672 "COUNTRY SCENE."

ORIGINAL SEPIA SKETCH of much merit and on dark paper.

673 COURTRY (Charles). "AU BORD DE LA MER."

JAPAN PROOF. Female study and fine etching. Folio.

674 COUSEN (I.). "VIEW NEAR JUBBERA" and "FALLS NEAR SOURCE OF JUMNA." (2)

BEAUTIFUL INDIA PROOFS of these fine engravings, from the original paintings by J. M. W. Turner, with his private stamp on each.

675 COUTIL (Leon). "THE EVENING HOUR," after MILLET.

ARTIST'S PROOF on JAPAN PAPER, signed. Neatly framed.

676 CRUIKSHANK (George). "CAKES AND ALE," 1842—set of four etchings. ARTIST'S PROOFS ON INDIA PAPER and UNDIVIDED AS ISSUED. (4)

VERY RARE and SPLENDID IMPRESSIONS of these famous etchings which illustrate Douglas Jerrold's renowned stories of—"The Preacher Parrot"; "The Mayor of Hole-Cum-Corner"; "Perditus Mutton"; and "The Baron Von Boots."

Cruikshank may be considered—"the modern Callot. A never-ceasing, still-beginning source of amusement. Unlike most representations, his works never tire, nor does his humour fail. Look at them a hundred times, and the same laugh is sure to follow. To turn his designs into words, each print would require a volume, so wonderfully does he condense his creative powers. Yet in each a stern moral is afforded, and that in the most powerful and attractive manner."

677 CURRAN (C. C., *of New York*). "The Smoker."

Original painting, 6½ by 10¼ inches.

678 DARLEY (Felix O. C., *National Academician, born* 1822). Original Drawings in passe-partouts. (3)

679 DARLEY and THORPE. "Big Bear of Arkansaw."

Original sketch in India ink, drawn by T. B. Thorpe and finished by F. O. C. Darley. The above was drawn for Thorpe's work, entitled "Big Bear of Arkansaw." It is in an imitation bronze frame with mount, and represents the big bear attacked by half a dozen dogs. Coming to the fray is the "Arkansaw Traveler" and hunter, rifle in hand.

680 DELBOS. "On the Champs Elysees."

Original etching. Proof on Japan paper.

681 DENON (Dominique Vivant, *born* 1747 *and died* 1825). "Sweet Dreams."

Original Etching.

"Denon was one of the train of artists and literary and scientific men who accompanied Napoleon Bonaparte to Egypt. His great work on the Egyptian expedition, the numerous drawings for which were made by himself, is alone sufficient to immortalize his name. Napoleon was warmly attached to him, made him Director-General of the Museums, and consulted him on all matters relating to the fine arts. Denon died in Paris universally beloved and admired. He resembled Voltaire as well in his wit as in his features."—Bryan.

682 DENON. "Girl in the Harem."

Original etching.

683 DEQUERAUVILLIER. "Suzanne au Bain."

Proof of exquisite line engraving.

684 DEQUERAUVILLIER. "Portrait de Nicolas Kratzer, Astronomer," after Holbein.

685 DEQUERAURILLIER. "Portrait of Erasmus."

Fine line engraving, after Holbein.

686 DESNOYERS (A. B). "Ste. Catherine d'Alexandrie," after Raphael.

A beautiful engraving.

687 DESNOYERS. "La vierge au berceau," after Raphael.

Companion to the above.

688 DETAILLE (Jean Baptiste Edouard, *born* 1848, *and pupil of Meissonier*). "The Cuirassier."

Remarque proof on Japan paper. Of excessive rarity; probably unique. Hamerton, in "Etching and Etchers," says:—"Detaille, who has become celebrated as a painter very early in life, etches with consummate ease and skill, which may be attributed to his habit of making elever *croquis* of what he sees for subsequent use in his pictures. His two plates, 'Un Uhlan' and 'Trompette de Chasseurs,' are as good as anything well can be in that light-handed, sketchy manner, being full of the closest observation expressed with admirable ease. Any critic can say that these are 'mere sketches,' because all the paper is not blackened; but he who knows what good drawing is, and where to look for it, will find more of it in a horse's leg by Detaille, sketched from memory in a five minutes, than in many a labored engraving."

689 DETAILLE. "The Cuirassier."

Fine proof before letters on Japan paper.

690 DETAILLE. "The Uhlan."

Proof before letters on Holland paper.

691 DETAILLE. "The Uhlan."

Original painter's etching, in gold frame.

692 DETAILLE. "The Trumpeter."

Original etching.

693 DETAILLE. "The Cuirassier."

694 DEVERIA. Original India ink drawing of mythological subject, framed.

695 DOO (J.). "Shylock and Jessica."

Fine etching in proof state, after the painting of G. S. Neutory.

696 DREVET (Pierre, "*the Elder*," *born* 1663 *and died* 1738). "Cardinal de Fleury," after Rigaud. Folio.

Fine old impression.

697 DREVET. "Robert de Cotte, Architect to the King," after Rigaud.

698 DREVET. "Nicholas Boileau," after Rigaud.

Fine old impression.

699 DUDENSING (B.). Portraits of "Mozart" and "Beethoven."

A fine pair of folio portraits in antique oak frames.

700 DUJARDIN (Karel, *born* 1625 *and died* 1678). "Le mulet aux clochettes."

Fine impression. Bartsch, No. 29.

"Karel Dujardin evidently loved the life of the fields. He strictly followed Paul Potter as long as he remained in his native land. He engraved numbers of animals, illustrating their habits and explaining their natures. Some sleep in sheer idleness, stretched on their sides or wallowing in the mud; others, accustomed to work, ruminate peacefully, or browse carelessly on the grass. Dujardin's engraving is clear, the outlines bold and distinct; he never betrays weariness."—Duplessis.

701 DUJARDIN. "Sheep."

Bartsch, No. 35.

702 DUJARDIN. "Le Mouton et les Mouches."

Bartsch, No. 38.

703 DUJARDIN. "Hogs."

Bartsch, No. 15.

704 DUJARDIN. "Dogs."

Bartsch, No. 5.

705 DUJARDIN. "Le Berger Derriére l'Arbre" (1656).
Bartsch, No. 23—before the No.— first state.

706 DUJARDIN. "La Paysanne dans l'Eau."
Bartsch, No. 27. First state.

707 DUJARDIN. "Two Horses."
Bartsch, No. 4.

708 DURER (Albert, *born* 1471 *and died* 1528). "Jesus Christ carrying the Cross (1512)."
Bartsch, 12, in an antique oak frame.

709 DURER. "Virgin crowned by an Angel (1520)."
Bartsch, 37, superb impression.

710 DURER. "Jesus driving the Jews out of the Temple."
In an antique carved oak frame.

711 DURER. "Ecce Homo (1512)."
Bartsch, No. 10, in an antique oak frame.

712 DURER. "Le portement de Croix (1512)."
Bartsch, No. 12.

713 DURER. "Jesus Christ saisi par les Juifs (1508)."
Bartsch, No. 5.

714 DURER. "Jesus Christ à la Croix (1511)."
Bartsch, No. 13.

715 DURER. "La Vierge à la Couronne d'Etoiles et au Sceptre."
Bartsch, No. 32.

716 DURER. "Jesus cried by the Virgin."
Bartsch, No. 13.

717 DURER. "La Supplice des Dix Mille Martyrs."
Bartsch, No. 117.

718 EARLOM (Richard, *born* 1743 *and died* 1822). "Venus and Adonis."
Superb Mezzotint from the original picture by Nicholas Poussin in the Reynolds collection. Rare.

719 EARLOM. "Danse des Muses," after Cipriani.
Fine group of females.

720 EARLOM. "Landscapes," after Claude Lorraine.
Fine original impressions.

721 EDELINCK (Gerard, *born* 1627 *and died* 1707). "Philippe de Champagne," after a painting by himself.
Neatly framed in First Empire cherry frame. A fine impression of this famous engraver's masterpiece. Charles Sumner in his article on "The Best

Portraits in Engraving," says:—"Gerard Edelinck excelled Nanteuil in genuine mastery. It requires no remarkable knowledge to recognize his great merits. Evidently he is a master, exercising sway with absolute art, and without attempts to bribe the eye by special effects of light." LONGHI in his valuable work, "La Calcografia," is very enthusiastic in his praise. He remarks: "He [Edelinck] is an engraver whose works deserve the first place among exemplars," and he attributes to him all perfections in his art; designs, chiaro-oscuro, ariel perspective, local tints, softness, lightness, variety, in short, everything which can enter into the representation of the true and beautiful without the aid of color. Of this particular portrait he writes:—"The work which goes the most to my blood, and with regard to which Edelinck with good reason can congratulate himself, is the portrait of Champagne. I shall die before I cease to contemplate it with wonder always new. Here is seen how he was equally great as designer and as engraver."

722 EDELINCK. "CHARLES LE BRUN, PAINTER TO THE KING," after LARGILLIERE.

723 EDELINCK. "CHARLES, DUC DE BERRI," after DE TROYE.

FINE IMPRESSION, antique oak frame. Folio. A beautiful specimen of the master's manner, particularly in his exquisite treatment of the lace-work at the neck and wrists, and the gold-embroidered coat. Charles, Duke de Berry was the third son of the Dauphin, and grandson of Louis XIV. He was born in 1686 and named by Charles II. of Spain successor to the throne of that country. He died in 1714. This plate, which is undated, was probably engraved for Louis XIV. while the artist was in the service of that monarch.

724 EDELINCK. "PHILIPPE, DUC D'ANJOU," after TROYE.

FINE IMPRESSION of this rare line engraving in a companion frame to the above.

725 EISEN. "LES TROIS GRÂCES."

ORIGINAL AND EXTREMELY RARE.

726 ETRUSCAN VASES; Ivory and Wood Carvings; Arms and Armour; Bronzes; Intaglios; Gold and Silver Ornaments; Antique Ceramics and Glass; Ancient Aztec and Peruvian Antiquities; Mural Painting from Pæstum; etc. Prints, many in gold and colors. (113 pieces.)

727 EVERSHED (Arthur). "ON THE BANKS OF THE THAMES."

ORIGINAL ETCHING, PROOF.

728 EVERSHED. "AT TWICKENHAM."

ORIGINAL ETCHING.

729 FACETIOUS.—Series of plates after MOREAU and MARILLIER. Illustrating "Venus," BERANGER, VOLTAIRE, etc. (21.)

730 "FARMHOUSE BY THE RIVERSIDE."

ORIGINAL CRAYON SKETCH unsigned, of a farmhouse and outbuildings, with trees and rushes in the foreground and two men sculling in boat.

731 FERRIS (Gerome). "THE GUARD OF THE HAREM."

FINE IMPRESSION ON SATIN.

732 FICQUET (Etienne, *born* 1719 *and died* 1794). "JEAN DE LA FONTAINE," after RIGAULT.

Ficquet was an eminent French engraver, a pupil of G. F. Schmidt. He acquired great reputation by the small portraits which he engraved of the distinguished literati of France. They are executed with extraordinary neatness and delicacy, and are very correctly drawn. Two of his best plates are the portraits of La Fontaine and Eisen, the celebrated artist.

733 FLAMENG (Leopold, *born* 1831). "CHRIST HEALING THE SICK."

KNOWN AS THE "HUNDRED GUILDER" PRINT. AN EXTREMELY FINE COPY BY LEOPOLD FLAMENG. Oak frame with deep French mat. Of this copy Hamerton says:—"He (Flameng) produced a copy of one of Rembrandt's most difficult and complicated etchings—a copy which certainly far exceeds the most perfect photograph in accuracy, whilst at the same time it possesses as a piece of execution in etching all those technical merits for which Rembrandt himself was famous. It is not an exaggeration of the truth to affirm, that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt. It may be difficult to convey to the reader that full apprehension of the wonder of such a work as this. In a certain sense it may be boldly affirmed that, as a technical performance merely, such a copy as this is even more wonderful than the original plate itself."

734 FLAMENG. "RONDE DE NUIT," after REMBRANDT.

Framed as a companion piece to the above.

735 FLAMENG. "PORTRAIT OF MADAME DE POMPADOUR."

INDIA PROOF.

736 FLAMENG. "LA HALTE," after MEISSONIER.

737 FLAMENG. "ARTILLERY CHARGE."

FINE PROOF of this etching.

738 FORSTER (François, *born* 1790 *and died* 1872). "LA VIERGE A LA LEGENDE," after RAPHAEL.

UNIQUE. FROM THE ORIGINAL IN THE POSSESSION OF THE HON. A. J. WARD. A BRILLIANT TRIAL PROOF, AND THE ELEVENTH IMPRESSION FROM THE PLATE OF THIS CELEBRATED ENGRAVING. Oak frame.

"Forster was a pupil of Langlois. At the age of twenty-four he obtained the first prize at Paris, by which he was sent to Rome; and after his return he soon gained a reputation, his plates being remarkable for the skill with which he represented the originals. He handled the graver with great ability, and his faculty of imparting both vigor and tenderness in the execution gives to the whole a beautiful and harmonious effect."—BRYAN.

739 FORSTER. "THE THREE GRACES," after RAPHAEL.

FROM THE ORIGINAL IN THE COLLECTION OF LORD WARD. OPEN LETTER PROOF, neatly framed. This print sold for $56 at the Morgan sale.

740 FORSTER. "RAPHAEL SANZIO."

RARE, OPEN LETTER PROOF, after Raphael's portrait of himself.

741 FORSTER. "LA VIERGE DE LA MAISON D'ORLEANS."

OPEN LETTER PROOF.

742 FORTUNY (Mariano, *born* 1838 *and died* 1874). "The Serenade."

Original etching, trial proof, first state, previous to the edges of the plate being cleaned.

743 FORTUNY. "Arabe Veillant le Corps de son Ami."

Original etching in early state on toned paper.

744 FORTUNY. "Morocan Assis."

Rare. Original etching, very fine impression.

745 FORTUNY. "Kabyle Mort."

Fine original etching, very early state of the plate.

746 FORTUNY. "Le Choix du Modèle," etched by Champollion.

Fine original impression, open letter proof on India paper. Neatly framed in gold.

747 FRAGONARD (Jean Honoré, *born* 1733 *and died* 1806). "Les Jets d'Eau."

Proof on India paper of an etching by anonymous artist of one of the free subjects of this famous painter.

748 FRAGONARD. "Le Villageois qui Cherche son Veau."

Facetious and rare proof.

749 FRANÇOIS (Alphonse). "The Birth of Venus," after Cabanel.

Fine impression of this exquisite nude subject, neatly framed.

750 FYT (Jean, *born* 1625). "Dogs." (1642.)

Bartsch, No. 11.

751 FYT. "Dogs." (1640.)

Bartsch, No. 13.

752 GAVARNI (G. S. C., *born* 1804 *and died* 1866). "Une Grisette."

Original and signed drawing in frame by the celebrated Gavarni.

753 GAUCHEREL (L., *born* 1816). "Le Golgotha."

Fine Etching, after Rembrandt.

754 GAUJEAU. "Portrait de Femme," after Chaplin.

Exquisite nude, Japan proof, printed in color, in an antique oak and gold frame.

755 GAUTIER (Lucien). "La Sainte Chapelle."

Fine folio etching.

756 GILBERT. "Un Nuage."

Etching, after Rongée.

757 GIROUX (Ch.). "ANGEL APPEARING TO THE SHEPHERDS."

INDIA PROOF.

758 GIROUX. "ETUDE DE TÊTE DE VIEILLARD."

INDIA PROOF of a fine original etching. Folio.

759 GIRODET. "ARIANE," "EGINE," "THAÏS" and "ERIGONE."

RARE SET OF BEAUTIFUL NUDES. Exquisite line engravings.

760 GOLTZIUS (H.). "JESUS ENTRE DEUX CANONS."

RARE OLD WOOD ENGRAVING.

761 GOYA. "BULL FIGHT."

ORIGINAL ETCHING, RARE.

762 GOYA. "BULL FIGHT."

ORIGINAL ETCHING and another scene.

763 GRAVESAND (Storm van). "SCENE IN HOLLAND."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER.

764 GREUXSE. "LES BIBLIOPHILES."

765 GREENWOOD (John). "MARINE VIEW."

ORIGINAL BLACK and WHITE, signed "J. Greenwood, 1762." In the distance are two three-masted ships, house, etc., and in the foreground fishing smacks.

John Greenwood, the English engraver and artist, flourished, says Bryan—"about the year 1780. He scraped some plates of portraits and other subjects, and etched some landscapes."

766 GUERCINO (Giovanni Francesco Barbieri, *called* "*Guercino*," *born* 1590 *and died* 1666). "FEMALE STUDY."

ORIGINAL SEPIA DRAWING by Guercino of a delightfully executed three-quarter figure of a young woman, who is somewhat decollete. The pose of the head, the nude breast and arm all exhibit the strong peculiarities and boldness of drawing of this great Italian master.

Guercino was always famous for his pictures of women, of which his Petronilla, Aurora, St. Helena, and Madonnas are most celebrated. The first picture he painted when he was only ten years old, was on the facade of his father's house and was a figure of the Virgin.

767 GUERCINO. "THE DISPUTANTS."

ORIGINAL SEPIA DRAWING much after the style in execution of the preceding number and reminds one very forcibly of the best of his work engraved by Bartolozzi, from the "Guercino Collection," formerly in the possession of King George IV.

This represents two Doctors of "the Law and the Prophets" discussing. The one to the right with turbaned head has his hand upraised and the index finger pointing upwards. The other whose features have all the dignity and repose given by art to St. Paul, has one hand on his breast and the other outstretched. Between the old men is a boy with bowed head listening intently.

768 HADEN (Francis Seymour, *born* 1818). "EGHAM LOCH."

FIRST STATE and in elegant oak frame.

"Francis Seymour Haden is an artist of rare endowment and consummate practical skill. . . . In a few weeks one of the busiest surgeons in London found himself one of its most celebrated artists. . . . A never-ending subject of wonder to me in Haden's work is that it is not only art, but pure art —art reigning unopposed in its own realm."—HAMERTON.

769 HADEN. "OLD CHELSEA, OUT OF WHISTLER'S WINDOW,"

FIRST STATE, and in a companion frame to the above.

770 HAIG (A. H.). "AN OLD GERMAN MILL."

VERY FINE PROOF on HOLLAND PAPER.

771 HENRIQUEL-DUPONT. "PETER THE GREAT," after PAUL DELAROCHE.

SUPERB OPEN LETTER PROOF of the celebrated line engraving. Folio.

772 HENRIQUEL-DUPONT. "PORTRAIT OF RACHEL."

VERY FINE PORTRAIT of the celebrated tragedienne.

773 HERKOMER (H.). "WONDERLAND."

PROOF BEFORE LETTERS ON HOLLAND PAPER.

774 HESS (B.). "LANDSCAPE WITH TREES."

ORIGINAL WATER COLOR of this well known Dusseldorf artist and in neat bronze frame.

775 HOLLAR (Wenceslas, *born* 1607 *and died* 1677). Portrait after HOLBEIN.

776 HOLLAR. "ENGLISH COURT LADY."

777 HONDIUS (H.). "THEODORE DE BEZA."

RARE OLD PORTRAIT with the autograph of Beza attached.

778 "HUNTING SCENE."

ORIGINAL CRAYON DRAWING representing mounted Arabs fighting lions. The turbans of the hunters give a very Rembrandtesque effect to this original sketch.

779 INCUNABLE. "SCENES D'AMOUR."

RARE OLD WOOD ENGRAVING.

780 INCUNABLE. "JESUS PORTE LA CROIX—ST. JEAN SOUTIENT SA MÈRE DEFAILLANTE."

RARE.

781 INCUNABLE. "JESUS DEVANT PILAT—DES SOLDATS LE DESHABILLENT—SIMON LES AIDE À PORTER LA CROIX."

782 INCUNABLE. "THE FOUR SEASONS."

783 JACQUE (Charles Emile, *born* 1813). "THE GUITAR PLAYER."

SUPERB JAPAN PROOF.

784 JACQUE. "The Drinkers."
After Ostade and on Japan.

785 JACQUE. "The Cottage."
Original Etching.

786 JACQUE. "The Smoker."
Original Etching.

787 JACQUE. "Le Dessespéré."
Original Etching.

788 JACQUE. "The Farm House."
Original Etching, proof bbfore letter on India Paper.

789 JAZET (P.). "Le Priseur."
Original etching.

790 JONGKIND. "Canal de Hollande."
Original etching in an antique oak frame.

791 JONGKIND. "Rotterdam."
Original etching, framed as a companion to the above.

792 JONGKIND. "Anvers."
Proof on Japan paper. One of the best etchings of this celebrated etcher, and in oak frame.

793 JWILL. "Baie de Dinard (Bretagne)."
Original pen and ink drawing. Signed, framed.

794 KESSEL (John Van, *born* 1626 *and died* 1708). "The Coming Storm."
Original sepia sketch, signed and dated "J. V. K., 1661." This came from the Woodburn Collection. It represents a river scene with houses on the banks, shipping, trees, etc., all overcast by the dark clouds which presage a storm.
John Van Kessel was so famous, not only in his native Holland, but throughout Europe, that Philip IV., King of Spain, invited him to the Court at Madrid and made him painter to the Queen.

795 KLAUS (I.). "Mann in Schaefertracht."

796 LALANNE (Maxime). "Maison de Victor Hugo." (12)
Set of beautiful etchings illustrating the Home of Victor Hugo, with portrait of the author of "Les Miserables," seated in his garden."

797 LALANNE. "View of the City of Bordeaux."
Superb India proof before all letters. Folio.

798 LALAUZE (Adolphe). "The Halt," after Meissonier.
A capital rendering of Meissonier's famous picture. Fine impression on Holland paper.

799 LALAUZE. "La Jolie Soubrette,"
Japan proof.

800 LANGIER. "LE ZEPHYRE."

OPEN LETTER PROOF, after PRUDHON.

801 LANGIER. "MARIE-AMALIE, REINE DES FRANÇAIS."

FINE LINE ENGRAVING after Gérard. Folio.

802 LARMESSIN (Nicholas de, *the "younger"—born* 1684 *and died* 1755). "GUILLAUME COUSTON."

RARE PORTRAIT, engraved by Larmessin, in 1730, for his reception into the Academy.

803 LAUNAY (R. de). "J'Y PEASSERAI."

FACETIOUS EIGHTEENTH CENTURY PRINT. Small folio.

804 LAURENT (Henri). "PORTRAIT DE REMBRANDT."

RARE.

805 LAW (David). "FISHING BOATS OFF WHITBY."

FINE PROOF ON HOLLAND PAPER.

806 LE BEAT. "TETE D'ANE."

ORIGINAL ETCHING.

807 LECOMTE (Narcisse). "LA VIERGE AU COUSSIN VERT."

EXQUISITE LINE ENGRAVING, after Andre Solario.

808 LECOMTE. "LAISSEZ VENIR À MOI LES PETITS ENFANTS."

FINE LINE ENGRAVING.

809 LEFEVRE (Achille Désiré, *born* 1798). "GENERAL FOY," after HORACE VERNET.

EXQUISITE SPECIMEN of line engraving.

810 LEFEVRE. "FEMME NUE COUCHÉE."

ORIGINAL PENCIL DRAWING. Framed.

811 LELOIR (Alexander Louis). "UN GENTILHOMME."

ORIGINAL ETCHING, THE ONLY ONE EVER EXECUTED BY THIS DISTINGUISHED ARTIST. PROOF ON JAPAN PAPER.

812 LELOIR. "LE TROMPETTE."

ORIGINAL ETCHING.

813 LEMPEREUR (Louis Simon, *born* 1725). "AFTER THE BATH," after TRINGUESSE.

814 LEROLLE (A.). "LE REPOS."

ORIGINAL ETCHING.

815 LEROY (Alphonse). "TETE D'HOMME."

FINE PROOF after Rembrandt, neatly framed.

816 LEWIS (Ed.). ORIGINAL WATER-COLOR of this celebrated American artist, neatly framed.

817 LIGNON (F.). "PORTRAIT DE LEON X."

FINE LINE ENGRAVING after Raphael, folio.

818 LLOYD (H. L.). "ENGLISH LANDSCAPES." (2)

ORIGINAL WATER-COLORS, neatly framed, a fine pair.

819 LONGHI (Giuseppe, *born* 1766 *and died* 1831). "BONAPARTE AT THE BATTLE OF ARCOLE." after GROS.

FINE OLD IMPRESSION. RARE.

820 LOSSOW (Henry). "ONLY FOR FRIENDS."

821 LOUIS (Aristide). "NAPOLEON I.," after PAUL DELAROCHE.

TRIAL PROOF BEFORE ALL LETTERS, STATE BEFORE THE GRAVER MARKS WERE REMOVED FROM THE MARGIN. VERY RARE, PROBABLY UNIQUE. The original painting, which is known as the "Snuff-Box" Portrait, is in the Standish collection. Superbly framed.

822 LUCAS VAN LEYDEN (*born* 1494 *and died* 1533). "L ADORATION DES MAGES."

SUPERB IMPRESSION, 16 x 11 inches, in perfect condition. This is the best example of the works of Leyden. See Bartsch, No. 37, Vol. VII., page 357.

823 LUCAS VAN LEYDEN. "ADAM AND EVE."

Bartsch, No. 9.

824 LUCAS VAN LEYDEN. "LOTH ENIVRÉ PAR SES DEUX FILLES."

Bartsch, No. 16. There are but few pieces of the works of Leyden which are engraved in such a finished manner as this one.

825 LUCAS VAN LEYDEN. "JESUS CHRIST PRÉSENTÉ AU PEUPLE."

THIS MAGNIFICENT PRINT contains more than one hundred figures, and was engraved by Lucas in 1516 when sixteen years old. See Bartsch, No. 71.

826 LUCAS VAN LEYDEN. "COURONNEMENT D'ÉPINES" (1519).

Bartsch, No. 69. In an ebony frame.

827 LUCAS VAN LEYDEN. "JOSEPH EXPLAINING PHARAOH'S DREAM."

Bartsch, No. 23.

828 LUCAS VAN LEYDEN. "THE CRUCIFIXION" (1521).

Bartsch, No. 52.

829 LUCAS VAN LEYDEN. "JESUS CARRYING THE CROSS" (1521).

Bartsch, No. 51.

830 MAES (Dirk, *born* 1656, *died* 1715). "HUNTING SCENE," signed "D. MAES."

ORIGINAL WATER-COLOR SKETCH by this artist and who is sometimes called "Theodor Maas." In the foreground are a number of mounted hunters with dogs. In the distance are buildings and mountains.

"Happening to see some of the works of John van Huchtenburg, he quitted Berghem for that master whose style and subjects he adopted and painted ever

afterwards: battles, skirmishes, huntings, horse fairs, etc. His pictures are ingeniously composed and touched with an intelligent and spirited pencil. He particularly excelled in his horses, which he designed and drew in various attitudes with surpassing spirit and correctness."—SPOONER.

831 MANET (E.). "EXECUTION OF MAXIMILIAN, THE MEXICAN USURPER AND EMPEROR."

INDIA PROOF AND RARE. Original lithograph by the celebrated French painter Manet. Folio.

832 MARCENAY (Guy de). "PORTRAIT OF PIUS VII."

RARE.

833 VAN MARCKE (Emile). "VACHES EN REPOS."

JAPAN PROOF.

834 MARTIAL (Ap.). "WATER NYMPH."

FINE PROOF BEFORE LETTERS ON HOLLAND PAPER.

835 MARTINET (Achille). "PORTRAIT OF REMBRANDT."

FINE IMPRESSION ON HOLLAND PAPER.

836 MATSYS (Quintin, *born* 1450 *and died* 1529). "THE MOTHER ABBESS."

ORIGINAL BLACK CHALK DRAWING by the famous "blacksmith of Antwerp" and signed "Master Quyntyn." It represents a female religious, half figure, praying with outstretched hands. The face shows all the characteristics of the Flemish type as it peers out of the coifed head-dress. On the back of the drawing is a portion of a sketch of "A Madonna," doubtless also by the great master. Until this famous painter was twenty years of age, he followed the laborious calling of a blacksmith. The cause of his quitting the anvil for the palette is said to have originated in his having conceived a strong attachment to the daughter of an artist of that time, who had determined she should marry no other than a painter. Finding her father inflexible in his resolution, he abandoned his devotion to Vulcan and became an humble worshipper at the shrine of the Muses.

837 MEER (John Van der, *called* "*Vander Meer de Jonge*"). "LANDSCAPE, CATTLE AND SHEPHERD."

ORIGINAL AND BEAUTIFUL DRAWING in pen and India ink, signed and dated by the artist—"J. B. der Meer de Junge, 1704." This is a very rare autograph.

Bryan gives the birth and death of Van der Meer "the younger" as 1665–1688, but Balkema as 1665–1722. This sketch represents a cluster of buildings and a bridge over a river, that winds through a valley located amid well-wooded hills.

Van der Meer studied under Nicholas Berghem, and his pictures "are found in the best collections, particularly in Holland, where they are highly esteemed." It is said he was "so successful in painting sheep, that he equalled, if not surpassed, his instructor Berghem."

838 MEISSONIER (Jean Louis Ernest, *born* 1813). "LE RAPPORT."

THIS AND THE TWO FOLLOWING NUMBERS ARE ORIGINAL ETCHINGS BY THIS PRE-EMINENT MASTER. PROOF ON INDIA PAPER, ONE OF VERY FEW ETCHED BY MEISSONIER. PHILIPPE BARTY says:—The etchings of Meissonier are few, and the proofs of them are singularly rare. There is scarcely a cabinet

which offers them to the curiosity of amateurs. They are engraved with an extremely fine point, one would almost say with the point of a needle. But the effect is large, because the niceness of the detail loses itself in the mass, and renders, with most astonishing skill, the appearance of everything, the epidermis of each object."

839 MEISSONIER. "PUNCHINELLO."

ORIGINAL ETCHING, neatly framed.

840 MEISSONIER. "UN LANSQUENET."

Etched by Le Rat.

841 MEISSONIER. "LECTURE."

Etched by Flameng.

842 MEISSONIER. PROOF, WOOD-ENGRAVING ON INDIA PAPER.

RARE.

843 MÉRYON (Charles, *born* 1821 *and died* 1868). "THE OLD LOUVRE."

PROOF ON BLUE PAPER, IN EBONY FRAME. RARE. THIS AND THE FOUR FOLLOWING NUMBERS ARE ORIGINAL ETCHINGS BY THIS PRE-EMINENT ARTIST. Méryon, early in life, was a naval officer—"he visited remote shores, sailing even round the world, and always employing his leisure hours in sketching everything of interest that came in his way." It was while on one of these voyages he made the drawing of San Francisco, from which he afterwards executed his wonderful etching of that city described below. His health, however, did not allow him to follow the sea, and on his return to Paris he studied engraving under Bléry and became one of the best etchers of his day. His work, however, did not meet with the appreciation which it deserved and he fell into a melancholia, which finally ended in insanity and death. It is much to be regretted that during one of the paroxysms of his madness he destroyed some of his finest plates. HAMERTON says of him: "Méryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Durer and Rembrandt live forever."

844 MÉRYON. "PASSERELLE PONT AU CHANGE."

RARE.

845 MÉRYON. "TOURELLE, RUE DE L'ECOLE DE MEDECINE."

RARE.

846 MÉRYON. "LA POMPE NOTRE DAME."

RARE OLD IMPRESSION (1852) in antique gilt frame.

847 MÉRYON. "SAN FRANCISCO."

ORIGINAL ETCHING. VERY RARE.

848 MÉRYON. "ABSIDE DE NOTRE DAME."

FINE IMPRESSION on Holland paper.

"The breath of the Universe breathes through his (Méryon's) works, and makes his etchings more than pictures—visions."—VICTOR HUGO.

849 MICHEL (Jean Baptiste). "THE THREE GRACES," commonly called "RUBENS'S THREE WIVES," after RUBENS.

FINE IMPRESSION in bistre, folio.

850 MILLET (Jean François, *born* 1814 *and died* 1875). "La Veillée (The Watchers)."

Proof on Japan paper, neatly framed.

"This plate was over-bitten, so that in places the lines run together. Very few impressions were taken when Millet destroyed the plate which was of zinc. Very rare (1856)."—Alfred Lebrun's "Catalogue of Millet's Etchings."

851 MILLET. "Mother Feeding her Child."

Original etching.

Millet's daughter, Madame Heymann, and her baby served as the models for this plate. Neatly framed.

852 MILLET. "Retour des Champs."

Trial Proof on parchment. Etched by Leon Coutil.

853 MILLET. "The Sower."

Fine original etching on blue paper.

854 MINIATURE ON PARCHMENT. "Consolatrice des Affligés—priez pour nous."

Finely painted miniature, representing "Virgin and Infant Jesus." In ebony frame.

855 MONZIES (L.). "Le Joueur de Mandoline."

Original Etching.

856 MORDAUNT (Daniel). "Sous le Directoire."

857 MORGHEN (Raphael Sanzio, *born* 1758 *and died* 1833). "Apollo and the Muses on Mount Parnassus," after Mengs.

Fine old impression "before the fig-leaf," in antique gold frame of the epoch of the first Empire.

Raphael Morghen, the best known and one of the most celebrated engravers of modern times, needs no eulogy here. He was at an early age instructed in the elements of his art by his father. In 1778 he entered the studio of Volpate at Rome. His first work of importance was a copy of Sadeler's print of "Christ and Mary Magdalene in the Garden." This was looked upon as a remarkable performance, and, considering the artist's youth, it gave considerable promise of his future greatness. The well known "Aurora" of Guido was his next large plate. His fame now rose to a great height, and he received many commissions from the Royal Family of Florence and others. In 1795 he commenced the celebrated "Transfiguration" of Raphael, but it was not completed until 1812, when it appeared with a dedication to Napoleon. This print was originally sold for twenty scudi, but its value has so much increased that certain impressions have sold of late years for several hundred dollars. All the prints of Morghen have been described in a very able manner by Mr. F. R. Halsey in his "Catalogue Raisonné," to which exhaustive book we refer those of our readers who may want any information on this subject. Many years since the late Duke of Buckingham paid one thousand two hundred pounds for a collection of the works of Raphael Morghen. What would such a collection sell for now?

858 MORGHEN. "Lot and his Daughters."

Superb proof, rare. Folio.

859 MORGHEN. "St. John."

Fine proof. Folio.

860 MORGHEN. "PORTRAIT DE JEANNE D'ARRAGON."
FINE IMPRESSION, RARE. Folio.

861 MORGHEN. "MOTHER AND CHILD."
OPEN LETTER PROOF, RARE.

862 MORGHEN. "DIANA HUNTING."
A SUPERB IMPRESSION and framed as a companion piece to the above.

863 MORIN, SCULPSIT. "ANNE D'AUTRICHE, REINE RÉGENTE DE FRANCE ET DE NAVARRE."
FINE AND RARE PORTRAIT, after PHIL. DE CHAMPAGNE. See R. Dumesnil, 40

864 MORIN. "PORTRAIT," after PHIL. DE CHAMPAGNE.
Robert Dumesnil, 49.

865 NAIWJNCX (H.) "LANDSCAPE."
Bartsch, No. 10.

866 NANTEUIL (Robert, *born* 1630 *and died* 1678). "PORTRAIT OF PHILIPPE DE CHAMPAIGNE." Folio.
R. Dumesnil, No. 54.
"The Golden Age of Engraving" says:—"Nanteuil's abilities were refined by a classical education, and his correct taste restrained him from running into the prevailing fashion of meretricious ornamentation. He usually represents his personages within a neat oval of about seven by nine inches. His works illustrate the reign of Louis XIV., and are all, without exception, fine."

867 NANTEUIL. "PETRUS DU CAMBOUL."
SUPERB FOLIO PORTRAIT in antique gilt frame.

868 NEUVILLE (A. de). "SOLDIERS CAMPING."
ORIGINAL ETCHING.

869 ORIGINAL COLORED DRAWING and evidently designed as a pattern for an Eighteenth Century sampler. It consists of birds, flowers, etc., very well executed and in the centre is a rude landscape. SÆC. XVIII.

870 OSTADE (Adrian Van, *born* 1610 *and died* 1685). "LA GRANGE."
Bartsch, No. 23.

871 OSTADE. "LES HARANGUEURS (THE NIGHT PIECE)."
A CAPITAL PIECE in original impression. Bartsch, No. 19.

872 OSTADE. "COIN DE TAVERNE."
Bartsch, No 24.

873 PAUQUET (L.). "HÉLOÏSE PLEURANT SUR LA TOMBE D'ABAILARD."
NEEDLE PROOF of this fine line engraving. Folio.

874 PAUQUET. "LOUIS XIV. AND MLLE. DE LAVALLIÈRE."
PROOF BEFORE ALL LETTERS. Folio.

875 PELÉE (P.). "SAINTE CÊCILE," after RAPHAEL.
OPEN LETTER PROOF.

876 PICART (Bernard, *born* 1663 *and died* 1738). "ITALIAN PEASANT."

ORIGINAL WATER-COLOR SKETCH, neatly framed, representing an Italian peasant. In the background is a group of horses.

Bernard Picart was the son of "Picart the Roman" and early received instruction in design from his father. At the age of sixteen he gained the prize at the Academy of Paris. Bryan says—"He distinguished himself not less as a designer than an engraver, and he executed a multitude of plates, which evince the fertility of his genius, and the excellence of his taste. His drawing is correct and his prints have a very pleasing appearance. In 1710 he left Paris and settled at Amsterdam where he found abundant employment."

877 PICART. "A SYBIL." After RAFFAELO SANZIO.

ORIGINAL RED CHALK DRAWING by the famous engraver of "Les Impostures Innocentes," and who was the son of the equally celebrated "Picart, the Roman."

878 PIQUET (R.). "FEMME DU MANCHON."
FINE REMARQUE PROOF ON PARCHMENT, neatly framed.

879 PIQUET. "GIRL WITH A MUFF."
REMARQUE PROOF ETCHING ON PARCHMENT.

880 POPE (John M., *born* 1856). "THE REPRIMAND."
FINE ETCHING, PRINTED ON SATIN.

881 PRADIER (C. S.). "FLORE CARESSEÉ PAR ZEPHYRE."
EXQUISITE NUDE, after Gerard.

882 PRUDHON. "VENUS SURROUNDED BY CUPIDS." In oak frame.

883 PIRANESI (Giovanni Battista, *born* 1713 *and died* 1778). "VIEW OF THE ROVINE DEL SISTO."

"Piranesi devoted his life to etching the magnificent ruins and edifices of his native country. His plates are of large size, and are etched with so much picturesque boldness and ruggedness that he well deserves his sobriquet of the Rembrandt of Architecture."—"*The Golden Age of Engraving.*"

884 PIRANESI. "CASTELLO."

885 PIRANESI. "THE CURIA OSTILIA, ROME."

886 PIRANESI. "VIEW OF THE PORTICO OF OCTAVIA, ROME."

887 RAFFAELO SANZIO D'URBINO. Set of 48 fine line engravings illustrating the Old and New Testament. Portrait of RAFFAELO and frontispiece. All neatly mounted. Drawn by BARTOLOZZI and engraved by BIANCHI. A rare set (48).

888 REMBRANDT VAN RHYN (Hermanszoon, *born* 1606 *and died* 1665). "AT THE FOUNTAIN."

ORIGINAL SEPIA SKETCH, signed "Rembrant," and representing a kneeling man with uncovered head, holding in one hand a sword, in the other a cloak. This is a very rude sketch and was most probably executed at an early period of his life when "the capricious fantasy of his mind supplied the place of the beautiful ideal."

889 REMBRANDT. "A Naked Woman Sleeping."

Bartsch 205. Sold for $38, in the Morgan sale. "Every Art has its great representative master, and the representative etcher is Rembrandt. Rembrandt is what the French call a god of art. The phrase sounds a little blasphemous to English ears; but whether blasphemous or not, it describes with perfect accuracy the relation of certain famous artists towards their admirers. Rembrandt and one or two others are, in a very strict sense, the gods of connoisseurs, and the kind of homage they receive is not critical, but has the nature of worship or adoration."—Hamerton.

890 REMBRANDT. "Landscape with Sheep, Horses, Figures, and Farm Buildings."

Fine original etching.

891 REMBRANDT. "Roadside Cottages."

Fine original etching and an excellent specimen of this great master.

892 REMBRANDT. "Veillard à Grand Bonnet."

Bartsch 290, Wilson 292.

893 REMBRANDT. "Rembrandt avec un Écharpe autour du cou (the master's own portrait)."

Bartsch 17, Wilson 17.

894 REMBRANDT. "Paysage avec Femme et Enfant."

Bartsch 131, Wilson 134.

895 REMBRANDT. "Martyre de St. Etienne."

Bartsch 97, Wilson 102.

896 REMBRANDT. "L'Ange Disparait Devant la Famille de Tobie."

Bartsch 43, Wilson 48.

897 REMBRANDT. "Christ Healing the Sick."

Known as the "Hundred Guilder" print. An extremely rare original etching by Rembrandt. Bartsch 74.

898 REMBRANDT. "The Three Trees."

Heliogravure of this capital piece.

899 RENI (Guido, *born* 1575 *and died* 1642). "Virgin and Child."

Second State. Bartsch No. 3.

900 REYNOLDS (S. W.). "John Kemble as Cato."

901 RICHOMME (Joseph Theodore, *born* 1785). "Triumph of Galatea," after Raphael, and "Thetis bearing the Armor of Achilles," after Gérard. (2)

A fine pair of brilliant impressions of these well-known and charming prints.

902 RIDINGER (John Elias, *born* 1695 *and died* 1769). "Wild Boar."

Original red crayon drawing of sleeping wild boar and executed in the peculiar style of this celebrated Suabian artist. Bryan says that Ridinger's works as a painter are few and are little known except in his own country, and that his compositions are ingenious and animated. He has given to each animal its peculiar character and attitude with surprising expression and exactness.

903 RADOS DE PARME. "ALEXANDER Ier EMPEREUR DE TOUTES LES RUSSIES."

RARE. Full length portrait and OPEN LETTER PROOF.

904 "ROMAN READING."

ORIGINAL PEN AND INK AND SEPIA SKETCH, unsigned. This represents an ancient Roman reading from a tablet which he holds in his lap. This is executed on a piece of drawing paper which did service for a red crayon study. It is stamped with the monogram seal of the collection to which it formerly belonged.

905 ROMANET (A.). "GARRICK AS RICHARD THE THIRD."

EXQUISITELY ENGRAVED PORTRAIT, after Hogarth, in antique gilt frame.

906 ROMANET. "ROBERT NANTEUIL, DESSINATEUR ET GRAVEUR DU ROI."

RARE portrait in old gilt frame.

907 ROPS (Felicien). "PORTRAIT DE FEMME."

ORIGINAL PEN AND INK DRAWING, signed, and in an ebony frame.

908 ROSA (Salvator, *born* 1615 *and died* 1673). "GROUP OF SOLDIERS."

909 ROSA. "ITALIAN NOBLEMAN."

910 ROULLET (Jean Louis, 1645–1698.) "MESSIRE EDOUARD COLBERT."

FINE FOLIO PORTRAIT, after Girardon.

911 ROUSSEAU (Jean Jacques). Portrait and View of his Tomb in gold frame.

This has the autograph on back of the celebrated poet Ducis, and four lines by him on Jean Jacques Rousseau's grave is on the plate.

912 RUBENS (Peter Paul, *born* 1577 *and died* 1640). "THE ROUT OF THE SABINES."

ORIGINAL PEN DRAWING FINISHED IN CRAYON by the immortal Rubens and which was doubtless the original sketch for one of the eight pictures he painted in the royal palace at Madrid, for King Philip the IV., to whom the great painter had been sent on a diplomatic mission by Marie De Medicis. These were executed by him in 1628, and represent the "Rape of the Sabines," the "Battle between the Romans and Sabines," "Diana and her Nymphs Bathing," "Perseus and Andromeda," "the Rape of Helen," "the Contest between Juno, Minerva and Venus," "the Judgment of Paris," and "the Triumph of Bacchus."

In the foreground of this study—for the second of the above-named paintings—are armed and mounted Roman soldiery driving before them the half-clad Sabines, among them being a woman in semi-recumbent position at the feet of a corpse. In the distance the battle is raging furiously.

913 SADONY. "HOTEL DE VILLE DE PARIS."

BEAUTIFUL ETCHING of this "chef d'œuvre" of architecture.

914 SADONY. "CHATEAU DE CHANTILLY (Vue de l'Entrée)."

915 SADONY. "CHATEAU DE CHANTILLY (Vue des Jardins)."

Companion piece to the preceding number.

916 SALVADOR-CARMONA (Emanuel, *born* 1740). "FRANCOIS BOUCHER; PAINTER TO THE KING," after SUEDOIS.

FINE. HIS RECEPTION PRINT AT THE ACADEMY.

917 SCHMIDT (George Frederick, *born* 1712 *and died* 1775). "DAVID SPLITGERBER," after FALBE (1764). Folio.

VERY FINE IMPRESSION AND RARE.

918 SCHMIDT. "PIERRE MIGNARD, PAINTER TO THE KING," after RIGAUD.

FINE LINE ENGRAVING, in antique oak frame.

919 SCHUPPEN (Peter Van, *born* 1628 *and died* 1710). "MAXIMILIEN HENRI, ARCHVÉQUE ELECTEUR DE COLOGNE."

VERY FINE. Folio, and engraved 1671.

920 SCHUPPEN. "FRANCOIS VAN DER MEULEN, PAINTER TO THE KING," after LARGILLIERE.

921 SCHWEICKHARDT (Henry William, *born* 1746 *and died* 1797). "COW GRAZING."

ORIGINAL RED AND BLACK CRAYON DRAWING. This German painter was a native of Brandenburg. He painted landscapes and cattle, and particularly winter pieces, which were held in considerable estimation. He etched and published a set of plates of animals which he dedicated to West in 1788. This sketch came from the Broderip Collection.

922 SHARP (William). "ST. CECILIA."

A BEAUTIFUL ENGRAVING.

923 SHARP. "LUCRETIA."

924 SHARP. "THE DOCTORS OF THE CHURCH."

925 SLOCOMBE (Frederick). "STRATFORD CHURCH."

SPLENDID LARGE ETCHING, on Holland paper, of this interesting subject to all Shakespearean admirers.

926 SLOCOMBE. "THE ROOKERY."

FINE LARGE ETCHING on Holland paper.

927 SMITH (I.). "THE LORD BURY."

RARE MEZZOTINT, after Kneller.

928 SOLIS (Virgil). "PACIENTIA," old wood engraving.

929 SOMM (M.). "UNE PARISIENNE."

ORIGINAL AND CHARACTERISTIC WATER-COLOR DRAWING in fine gold and velvet frame. Mr. Somm is the well-known dry paint etcher.

930 SOUTMAN (P.). "HUNTING SCENES." (2)

VERY RARE pair of old line engravings, after Reubens. Folio

931 SPILMAN (Henry). "SCENE IN HOLLAND."

ORIGINAL INDIA INK SKETCH, representing coast scene with wayside inn, trees, wagons, boat, etc. The biography of this artist is somewhat mixed up. Strutt miscalls him John. Bryan gives the date of his birth as 1738 and other authorities as 1721. This is most probable, as a print of his was published in 1745.

932 STRANGE (Sir Robert, *born* 1721 *and died* 1792). "L'AMOUR," after CARLE VANLOO.

BRILLIANT OLD IMPRESSION of this fine print. "Sir Robert Strange, born in the distant Orkneys in 1721, abandoned the law for engraving. As a youthful Jacobite he joined the Pretender in 1745, sharing the disaster of Culloden, and owing his safety from pursuers to a young lady dressed in the ample costume of the period, whom he afterwards married in gratitude, and they were both happy. He has a style of his own, rich, soft, and especially charming in the tints of flesh, making him a natural translator of Titian."—CHARLES SUMNER.

933 STRANGE. "VANITY AND MODESTY," after GUIDO RENI.

BEAUTIFUL OLD IMPRESSION of this celebrated subject. Folio.

934 STRANGE. "THE INFANT JESUS."

935 SWANEVELT (Herman van, *born* 1620). "FOREST LANDSCAPE."

ORIGINAL INDIA INK LANDSCAPE sketch, drawn by Swanevelt in 1654, and afterwards engraved by him, it being the original drawing for number five of the history of Venus and Adonis, but with an alteration in the figures. This came from the De la Motte Collection."

Swanevelt was a pupil of Claude Lorraine and "he made the works of that great painter his model, and followed his precepts and became one of the most celebrated landscape painters of his time. His works were held in such estimation that he could scarcely supply the demand for them."

936 SWANEVELT. "LANDSCAPE."

937 SWANEVELT. "LANDSCAPE."

938 SWANEVELT. "LANDSCAPE."

939 TARDIEU (P. A., *born* 1756). "MARIE ANTOINETTE, QUEEN OF FRANCE."

FINE FULL LENGTH PORTRAIT of the Queen. Rare dedication print to the Duchesse d'Augouleme. Neatly framed. Tardieu was a pupil of Wille.

940 THEW (Robert). "SHAKSPEARE—KING JOHN, ACT IV.," after NORTHCOTE, R. A.

FINE IMPRESSION. Folio.

941 TURNER (*Mezzotinto Engraver to his Majesty*). "THE RIGHT HONBLE F. J. ROBINSON."

RARE PROOF. Folio.

942 UNGER. "PAYSAGE," after REMBRANDT.

943 VALPERGA (L.). "CONJUGAL CORRECTION," after GERARDON.

A characteristic engraving of the French school of the period of Louis XV. Love is represented as beating the almost nude wife with roses, while the husband compels her to submit to a punishment less than she deserves.

944 VAN DYCK (Sir Anthony, *born* 1599 *and died* 1641). "THE DESCENT FROM THE CROSS."

ORIGINAL SKETCH IN SEPIA, signed "A VAN DYCK," and from the "Cabinet Desprez et Crepet." This is the original sketch made by Van Dyck for one of his most admired works and which was formerly in the church of the Recollets

at Antwerp. In this painting he appears to have had in his mind the famous dead Christ by Annibale Carracci. There is an anecdote told of Van Dyck that he repainted the face of the Virgin and the arm of the Magdalene in a picture of the "Descent from the Cross" by his master Rubens, which some of his fellow pupils had injured. It is said that Rubens, on the day after this occurrence, entered his painting room attended by his disciples and regarding the picture, he observed—"There is a head and arm that are by no means the worst of what I did yesterday"; and though on approaching nearer to the picture he discovered the alteration, he was so satisfied with what had been done, that he did not think it proper to change it.

On the verso of the above is another study of the "Descent from the Cross" by Van Dyck, in which the positions of the various figures are altered.

This is one of the most important pieces in the collection.

945 VAN DYCK. "HERCULES RESCUING DEJANIRA FROM NESSUS."

ORIGINAL INDIA INK AND SEPIA SKETCH. A grand conception. Hercules, with his foot on the body of the Centaur, is just about to deliver the fatal blow, in revenge for the attempted outrage of his wife on the banks of the Evenus. Dejanira, semi-nude, is standing by, watching the death throes of the guilty monster, whose face, arms and hands are expressive of his awful agony.

Van Dyck did not content himself with painting portraits, and as Spooner says--"he painted also many historical pieces, and he never at any time ceased operating in this department. Inferior to Rubens in boldness of conception and fertility of invention, he never could have equalled him in historical painting; but his compositions are arranged with judgment and propriety; he surpassed him in correctness of design, the delicate expression of his heads, and the truth, purity and harmony of his coloring."

946 VAN DYCK. "PETRUS BRENGEL."

This and the three following numbers are original etchings by the celebrated portrait painter. Van Dyck was not content merely to look over engravings after his works by Bolswert, Pontius or Vostermans; he used the etching needle himself, and has left brilliant proofs of his skill in this kind of work. Hamerton says:—"He (Van Dyck) is one of the great princes of the art. Van Dyck's etchings have greatly increased in value of late years. At M. Séguier's sale, in 1844, they averaged from three to eight pounds each, and were thought to be very dear. At recent sales they have produced sums varying from eight to thirty pounds. It may be considered certain that, as etching becomes better appreciated, the plates of Van Dyck will attain still higher prices."

947 VAN DYCK. "JOANNES BRENGEL."

948 VAN DYCK. "JUDOCUS DE MOMPER, Pictor."

949 VAN DYCK. "JOANNES DE WAEL."

950 VAN DYCK. "JOANNES VON RAVESTEYRE."

FINE OLD IMPRESSION. Engraved by Paul Pontius (1596), after Van Dyck. This and the next number are of the same size, and uniform with the original heads by Van Dyck described above. "In his fine portraits after Van Dyck, Pontius seems to have adapted his style to the character of the persons represented. His plates are executed with the graver in a clear bold style; and they will be ranked among the ablest productions of the Flemish engraver."—SPOONER.

951 VAN DYCK. "CONSTANTINUS." Engraved by PONTIUS.

952 VAN DYCK. "CASPERIUS GEVARTIUS." Engraved by PAUL DUPONT.

953 VAN DYCK. PORTRAIT after, engraved by SOMMELIN.

954 VAN SICHEM. "THE LAST SUPPER," after GOLTZIUS.

955 VAN SICHEM. "HOLY FAMILY."
RARE OLD WOOD ENGRAVING.

956 VAN SICHEM. "CRUCIFIXION." RARE.

957 VAN SICHEM. "JESUS CHRIST, VIRGIN MARY AND THE TWELVE APOSTLES."

958 VELDE (Adrian Van de, *born* 1639 *and died* 1672.) "CROSSING THE FORD."

ORIGINAL INDIA INK SKETCH, representing oxen and sheep in charge of a herdsman and female peasant fording a stream. Bryan says—"His animals, particularly the cows, sheep and goats, are designed with a correctness and perfection which has never been surpassed. His pictures are deservedly held in the highest estimation, and, as he died in the prime of life, the number of them, though always very highly finished, establishes his indefatigable application as well as his uncommon facility of execution."

His "La Chasse Royale," sold in the Lormier sale in 1763 for 265 dollars, was bought by Baron Rothschild, in that of the Count of Perregaux, for $5,625.

959 VELDE (William van de, "*the Old*," *born* 1610 *and died* 1693). "BATTLE BETWEEN THE ENGLISH AND DUTCH FLEETS."(2)

ORIGINAL DRAWINGS IN BLACK AND WHITE, HEIGHTENED WITH INDIA INK. This was originally one drawing and represents a great naval battle between the English and Dutch fleets. Along the top of the drawings are descriptions relative to the positions of the various men-of-war. Beneath some of the vessels are given their names.

Van de Velde's talents, says Spooner—"recommended him to the notice of the States of Holland, and Descamps says, they furnished him with a small vessel to accompany their fleets that he might design the different manœuvres and engagements—that he was present in various sea fights, in which he fearlessly exposed himself to the most imminent danger while making his sketches; he was present at the severe battle between the Dutch and English fleets, under the command of Admiral Opdam and the Duke of York, in which the ship of the former, with five hundred men, was blown up, and in the still more memorable engagement in the following year, between the English, under the Duke of Albemarle, and the Dutch Admiral De Ruyter, which lasted three days. It is said that during these engagements he sailed alternately between the fleets so as to represent minutely every movement of the ships and the most material circumstances of the actions with incredible exactness and truth. So intent was he upon his drawing, that he constantly exposed himself to the greatest danger without the least apparent anxiety. He wrote over the ships their names and those of their commanders, and under his own frail craft, 'V. Velde's Gallijodt,' or 'Myn Gallijodt.'"

Van de Velde's picture, known as "Le Coupe de Canon," brought in 1786 £52, and in 1790 only £36. At the sale of Jeremiah Harman's Collection, in 1844, it was resold for 1,380 guineas, *i. e.*, $7,395.

960 VELDE (William van de, "*the Younger*," *born* 1633 *and died* 1607). "MEN OF WAR."

ORIGINAL MARINE by the younger Van de Velde and son of the preceding, depicting in sepia and India ink two war ships of the time of Charles II.

"The palm is not less disputed with Raffaelle for history than with Van de Velde for sea-pieces."—HORACE WALPOLE.

"The compositions of the younger Van de Velde are distinguished by a more tasteful arrangement of his objects than is found in the productions of any other painter of marines."—SPOONER.

961 VERONESE (Paolo Cagliari, *called* "*Paul Veronese*"—*born* 1532 *and died* 1588). "THE CRUCIFIXION."

ORIGINAL SEPIA SKETCH by the most distinguished painter of the Venetian school. Christ and the two thieves are depicted crucified on the left of the picture. At the foot of the central cross is the "Mater Dolorosa," and kneeling in front is a centurion in armor, with outstretched arms, imploring forgiveness. In the centre is a group of disciples, holy women and Roman soldiers. In the front is a curious group of figures who appear to be coming out of the bowels of the earth. One figure seems to be rising from the tomb to look at the awful spectacle. To the right of the picture is a Roman officer in armor, whose horse is pawing the air. The walls of Jerusalem are in the background, and gathering clouds are darkening the sky.

962 VERSCHURING (Henry, *born* 1627 *and died* 1690). "RIDING PARTY."

ORIGINAL INDIA INK SKETCH by this eminent Dutch artist. It represents a mounted cavalier and lady accompanied by another rider who is about to mount his horse, held by a boy. A greyhound is standing by and two other dogs are held in leash. In the centre of the picture is a statue of a saint garbed in monastic habit. To the left is a fountain, and to the right trees, with buildings in the distance.

This was doubtless painted during Verschuring's residence in Italy, where he designed the most remarkable and picturesque views, in the vicinity of Rome, with the remains of ancient architecture, with which he enriched the background of his pictures. His works were greatly admired, not only at Rome, but at Florence and Venice, where he passed some time.

963 VEYRASSAT (J.). "LE REPOS DES MOISSONNEURS."

Original etching.

964 VIDAL, SC.: MONNET, INV: "AUX MANES DE J. J. ROUSSEAU."

RARE. FINE ALLEGORICAL EIGHTEENTH CENTURY PRINT of a group of nudes surrounded by cupids. Small folio.

965 VION. "FEMME ETENDANT DU LINGE."

FINE ETCHING, after Millet.

966 VOLTERRA (Daniele Ricciarelli, *called* "*di Volterra*," *born* 1509 *and died* 1566). "THE VIRGIN MARY."

ORIGINAL CRAYON SKETCH. This very beautiful drawing depicts the Virgin on one knee, with hands clasped across her bosom and bended head. This is a beautiful example, and the head of the Holy Mother is a remarkably fine piece of drawing. Volterra's "Deposition from the Cross" was considered after the "Transfiguration" of Raffaello and the "Communion of St. Jerome" by Domenichino, the finest picture at Rome. The above is probably one of the designs for his series of frescoes in the Capella Orsini in which he was assisted by Michael Angelo, through whose influence in 1547 he was appointed by Pope Paul III. superintendent of the works in the Vatican. His last great work as a painter was his celebrated picture of the "Murder of the Innocents" for the Church of St. Peter at Volterra, which was afterwards purchased by the Grand Duke Leopold and placed in the tribune of the gallery at Florence.

967 WALTNER. "DANS LA ROSÉE," after CAROLUS DURAN.

PROOF. A BEAUTIFUL SPECIMEN OF WALTNER'S METHOD OF TREATING THE NUDE FEMALE FIGURE. Neatly framed.

968 WARTELL. "PORTRAIT OF MARIE ANTOINETTE, QUEEN OF FRANCE."

RAREST PORTRAIT OF THE QUEEN, especially interesting for the costume and the extravagant way of hair-dressing of her period. In a neat ebony frame.

969 WATERLOO (Anthony, *born* 1618 *and died* 1679). "HERMAPHRODITUS AND THE NYMPH"; AND "PAN PURSUING THE NYMPH SYRINX." (2)

Landscapes with trees; the classical legends introduced. Spooner says—"As an engraver, the works of Waterloo have long been the admiration of artists and connoisseurs. They are etched with great spirit and facility, in a very masterly style, and usually retouched with the graver to harmonize the lights and invigorate the shadows. They consist of landscapes from his own designs, frequently embellished with figures from sacred and profane history and mythology. He etched the whole design with equal strength, but slightly, and then finished in a bold manner those parts which he desired to be most effective."

970 WATTEAU (Antoine). ORIGINAL PENCIL DRAWINGS. (2)

SIGNED and neatly framed.

971 WILLE (John George, *born* 1717 *and died* 1807). "THE LITTLE PHYSICIAN," after GASPAR NETSCHER.

FINE ORIGINAL IMPRESSION, neatly framed. "But Paris soon again became the centre of the art, which he quickened into new life by an engraver of original genius, who attracted to him pupils from all parts of Europe, so that he became the father of the great school of engravers that flourished in France, Germany and Italy about the end of the last century. This eminent master was JOHN GEORGE WILLE, who was born at Konigsberg in 1717, but establishing himself in Paris, he devoted his long life of ninety-one years to the art in which he so greatly excelled. His neat and careful style was well adapted to pictures of the school of Gerard Dow, as well as to elaborate portraits, and there is no engraver whose works are more eagerly sought and more universally admired."—THE GOLDEN AGE OF ENGRAVING.

972 WILLE. "ABEL FRANÇOIS POISSON, MARQUIS DE MARIGNY."

VERY FINE IMPRESSION of the plate engraved by the artist for his reception at the Academy in 1761.

973 WILLE. "LA LISEUSE" et "LA TRICOTEUSE." (2)

PAIR OF SUPERB IMPRESSIONS of these exquisite line engravings—the MASTERPIECES OF THE ARTIST. Neatly framed in white and gold.

974 WILLE. "JEAN BAPTISTE MASSE."

SUPERB PORTRAIT.

975 WHISTLER. "STREET SCENE IN PARIS."

ORIGINAL ETCHING. "Whistler may be fairly estimated now. He has very rare and very peculiar endowments, and may, in a certain sense be called great—that is, so far as greatness may be understood of faculties which are rather remarkable for keenness and originality than range. The faculties which he has are pre-eminently of the artistic order; he is essentially a painter and etcher; he is never literary, but always pictorial. It is unfortunate, I think, that etchings like those of Mr. Whistler and Mr. Haden should be published at such a very high price and in such a small edition."—HAMERTON.

976 WHISTLER (James Abbott M'Neill, *born* 1834). "LIME HOUSE."

ORIGINAL ETCHING. Fine impression. In an antique gold frame.

977 WIVELL (A.). "JAMES NORTHCOTE."

PROOF. RARE. Fine mezzotint portrait after Harlow.

978 WOUWERMANS. (Philip, *born* 1620 *and died* 1668). "CALL TO ARMS."

ORIGINAL INDIA INK DRAWING by this most popular of the Dutch landscape painters. In the centre of the sketch are two horses, both inevitably white, without which Wouwermans never painted a picture. A group of seated soldiers are carousing at a hostelry by the side of which are ships at anchor and of which only the masts are seen. Two soldiers are mounted and a bugler is trumpeting to arms.

At the back of the above is an MS. note to the effect—"from the Barnard Collection, No. 207."

"The pictures of Wouwermans are held in the highest estimation; they usually represent hunting and hawking parties, horse-fairs, encampments, halts of travelers and other subjects, into which he would introduce horses which he designed with a correctness and spirit, which has never been equalled."—SPOONER.

979 WOUVERMAN. "MOUNTED CAVALIER."

ORIGINAL SEPIA STUDIES, consisting of two drawings on the same sheet. The upper one is of a soldier in armour, sword in hand on rearing horse. Below is a spirited sketch of a horse's head and neck.

980 WYNANTS (Jan, *born* 1600). "HOVEL IN THE WOODS."

ORIGINAL INDIA INK SKETCH, depicting a woodland scene with trees, felled timber, rural building and river dam.

John Wynants was one of the most distinguished artists of his time, and established an academy which has produced some of the ablest painters of the Dutch school. He has the credit of ranking among his disciples Adrian Van de Velde, Philip Wouverman, and other eminent masters, who occasionally contributed to the embellishment of his landscapes by the addition of their admirable figures and animals.

981 DURAND (A. B.). "THE DECLARATION OF INDEPENDENCE OF THE UNITED STATES OF AMERICA, JULY 4th, 1776," after the original painting of JOHN TRUMBULL.

EARLY IMPRESSION of this splendid plate which was copyrighted "December 20, 1820." In gold frame, with "Key Plate" framed to match.



V. Art and Belles Lettres.

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SPLENDID COPY of this superbly illustrated series of works in which the plates are beautifully colored in imitation of the original water color drawings. The above copy is stamped on the sides with the quartered shield, supporters, motto ("nil desperandum") and coronet of a British Earl.

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RARE. London, 1764

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pendent of the text. A number of pen designs, studies and crayon sketches profusely illustrate the text, which is thus collaborated by the artist whose water-colors are given.

The artists represented and described in this magnificent work are—Louis Leloir, Edouard Detaille, Gustave Doré, Ernest Duez, F. Louis Français, Maurice Leloir, Ferdinand Heilbuth, Mme. Madelaine Lemaire, A. de Neuville, Georges Vibert, Eugène Lamhi, Roger Jourdain, L. Eugène Lambert, Jules Worms, Julien Le Blant, Jules Jacquemart, Charles Delort, James Tissot, Henri Harpignies, Edouard de Beaumont, Baronne Nathaniel de Rothschild, Henri Baron, Eugene Isabey and Gustave Jacquet.

1001 [ARBUTHNOT (Dr.)] Law is a Bottomless Pit, or the History of John Bull, Published from a Manuscript found in the Cabinet of the famous SIR H. POLESWORTH, in the year 1712. Minimo, sheep. London, 1776

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RARE, and a fine example of old red Spanish morocco binding, and which formerly belonged to King Charles III. of Spain, whose arms are stamped upon the sides in gold, with all their quarterings, regal crown and collar of the Golden Fleece. The tooling is much after the style of Dérome.

POPE CLEMENT THE ELEVENTH—A VOLUME FROM HIS LIBRARY.

1039 **Binding.** — CEREMONIALE EPISCOPORUM CLEMENTIS VIII., Primum nunc denuo INNOCENTII PAPÆ X. Auctorita Recognitum, Omnibus Ecclesijas, præcipue autem Patriarchlibus, Metropolitanus, Cathedralibus, et Collegiatus per utile et necessarium Editio Prima in Belgio multis Figuris Æneis excornata et juxta ultimum Exemplar Vaticanum Typographiæ Apostolicæ revisa et Impressa. *Illustrated with numerous engravings of the rites of the Catholic Church, vignettes and rubricated.* Folio, calf super extra gilt, edges gilt. Antwerp, 1713

Pope Clement the Eleventh's copy. A very fine specimen of binding and as bright in its golden ornamentation as when executed. The whole of the sides and back are most elaborately gold tooled with floriated and other ornamentation, which covers every inch of the leather. In the centre on both sides are a papal tiara and crossed keys of St. Peter supported by cherubs. Below these is also a golden orb surmounted by a cross. On the back are crowns.

POPE PIUS VI.—EGYPTOLOGICAL WORK STAMPED WITH HIS ARMORIAL BEARINGS.

1040 **Binding.**—ÆGYPTII Imperatorii Prostantes in Museo Borgiano Velitris Adiectis Præteræ quotquot Reliqua Huius Classis Numismata et Variis Museis Atque Libris Colligere Obtigit. *Engraved vignette title and numerous plates of Egyptian coins.* 4to, calf gilt. Rome, 1787

RARE. This valuable Egyptological and numismatic work was formerly the property of Pope Pius the Sixth. Angelo Braschi is celebrated in history as the Pontiff who refused to sign away his temporal sovereignty at the dictation of Napoleon the First. The volume is stamped on both sides with an armorial achievement. Above is the Papal tiara with the cross keys. The shield is blazoned—"Boreas blowing on a lily and on a chief three mullets." Around the sides of the cover is heavily embossed ornamentation, consisting of floriation, vases, etc. On an end paper is the note—"With the Papal arms, stolen from the Vatican Library." This is probably an error, as the Pontiffs have always been allowed to donate their private property.

QUEEN CHRISTINA'S COPY OF BRANDANO'S HISTORY OF PORTUGAL, 1689.

1041 **Binding.**—BRANDANO (Alessandro) Historia delle Guerre di Portogallo Succedute per l'Occasione della Separazione di quel Regno dalla Corona Cattolica. *Engraved title by* FARIAT. 4to, fine old red morocco gilt, edges gilt. Venice, 1689

RARE. This copy belonged to Beckford, the author of Vathek, and later to the Hon'ble Frederick North, whose heraldic book-plate is inserted. It is stamped in gold on the sides, with the arms of Queen Christina of Sweden, to whom the volume belonged shortly before her death, as it was printed in the year of that occurrence. The blazon on the shield is the well-known arms of Sweden, "azure three crowns or." Above is the regal crown of this great monarch whose eccentricity developed itself in the extravagant patronage of

literary men, pedants, buffoons, artists, etc. Among her most intimate friends were Descartes, Grotius, Salmasius, Naude, Voscius and Bochart. After her abdication of the Swedish crown in 1654 she principally resided in Rome. Queen Christina was the authoress of a volume of Maxims and Sentences.

SUPERB COPY OF VITRUVIUS, STAMPED WITH THE ARMS OF THE DUKE OF MONTPENSIER.

1042 **Binding.**—VITRUVIUS. Dix Livres d'Architecture de VITRUVE, Corrigez et Tradvits nouvellement en François avec des Notes et des Figures. *Illustrated with plates and other illustrations in the text, also engraved title by* SCOTIN. Folio, red morocco, gilt.

Paris, *Jean Baptiste Coignard*, 1673

RARE. Handsomely bound in crushed red levant morocco, extra gilt, inside gold borders, edges gilt. Stamped on the back thirty times, repeated with ducal coronet and monogram, also at the four corners of the panel, on each side, with coronet and monogram. In the centre, two large escutcheons of arms, quartered and impaled, measuring some four inches square. Above the impaled shields is a ducal coronet, with strawberry leaves, and around them a mantling covered with heraldic devices and the grand collars and crosses of two orders, one being of the "Saint Esprit." Two impaled shields are side by side, baron et femme. That on the dexter is blazoned first and fourth, "a fesse gules"; second and third, "semée de lys." The shield to the sinister, first and fourth, "a St. Andrews cross"; second and third, "erminois per fesse gules."

This volume belonged to the ancient house of the Dukes of Montpensier. Herr von Hepp, who, next to M. Frank d'Aulte, is the best authority on French heraldry in America, says that the arms on the book undoubtedly belonged to the Montpensier branch of the Bourbon family. Henry, last Duke of Montpensier of the elder branch, was born May 12, 1573, at Paris, and died there February 27, 1608. He presided over the assembly of notables held by Henry IV., at Rouen, in 1596. He bore the title of the Prince of D'Oubes during his father's lifetime. His only child was the wife of Gaston d'Orleans, the mother of "La Grande Mademoiselle," or Mademoiselle de Montpensier, who died after having purchased the liberty of her husband, the Count de Lauzun, by giving up all her wealth to the Duc de Maine. This younger branch was descended from John II. de Bourbon Count de Vendome and Isabella, heiress of Beauveau. He was the grandfather of the first Duke of Vendome, who was the grandfather of Henry IV. This branch passed through four generations. The Prince of La Roche-sur-Yon, 1520, married the paternal aunt of the Constable de Bourbon, and was killed at Rome. Their second son left no male issue by the heiress of Montespedon, widow of the Marshal de Montepan. This lady was the Princess de la Roche-sur-Yon, the maid of honor to Catherine de Medicis, mentioned by Brantome. Her mother-in-law, to whom we have just referred, afterwards married Antoine de Chauvigny, Lord of Chateauroux, and outlived him. The three last generations were Dukes of Montpensier. The first married the heiress of Hungary. Their daughter was the famous abbess, who escaped from her convent by scaling its walls. She became a Protestant and married the Prince of Orange, the founder of the Dutch Republic. William III., King of England, was descended from her. The second married the heiress of the Bastard d'Anjou-Mezieru. The third became the husband of the heiress of Joyeuse Henrietta Catherine, daughter of the Count du Bouchaye, brother of Anne, Duc de Joyeuse (one of Henry III's. favorites). She also married Charles fourth, Duc de Guise, son of Balafré, and was the grandmother of the last Duke de Guise, husband of the granddaughter of Elizabeth d'Orleans, Mademoiselle d'Alençon, third daughter of Gaston d'Orleans by his second wife Marguerite, Princess of Lorraine. This lady was the daughter of Francis II., father of Charles the third, Duke of Lorraine and last of his branch.

NAPOLEON III.—A VOLUME FORMERLY BELONGING TO THAT EMPEROR.

1043 **Binding.**—Le Bravo, Melodrame Tragique en Trois Actes de Gaetano Rossi Musique de Mercadante. Small 8vo, red morocco gilt, inside gold borders, gilt edges. Paris, 1853

This volume formerly belonged to the Emperor Napoleon the Third, and has his stamp on the foreside in gold with his imperial crown and the imperial eagle. The text is Italian and French, on opposite pages.

1044 **Binding.**—Semaine Sainte. Small 8vo, bound in red morocco extra, gilt edges on marble (lacks title). Paris, 1745

This volume formerly belonged to the Duke of Orleans, and is stamped on the sides with his heraldic emblazonment—a ducal crown, the royal arms of France, with a label for difference, and the collars and insignia of the Saint Esprit and golden fleece. Five times repeated are a ducal crown, three fleurs-de-lys and a differential label.

MAGNIFICENT HARLEIAN BINDING AND PRESENTATION COPY OF PRIVATELY PRINTED WORK, FROM EARL BURLINGTON TO BARON PETRE.

1045 **Binding.**—Fabriche Antiche Disegnate da Andrea Palladio Vicentino e date in Luce da Riccardo Conte di Burlington. *Tinted engraved title, frontispiece and architectural plates by* Fordrinier. Large folio, elegantly bound in red crushed morocco, extra gilt on the back and sides, inside gold borders, edges gilt. London, 1730

Very limited edition, privately printed for presents only. This copy came from the library of and has the inserted heraldic book-plate of the Right Hon'ble James Lord Petre, Thorndon, in Essex. It was a presentation copy to that nobleman from Lord Burlington, and has the following inscriptions on both sides of the cover—"R. I. P. Ex dono Ricardi Comitis de Burlington." This is a magnificent example of old English binding in red morocco and in the Harleian style which partakes somewhat in effect of the character of the work of Le Gascon. It is "fan-fare" and "pointille," and the decorations most frequently employed in the wonderful interlaced tooling are coronets and pilgrims' shells, the latter of which are the principal charges in the coat armor of Lord Petre.

1046 **Binding.**—Hugo (A.). Histoire de l'Empereur Napoleon. *Illvstrated with* 31 *wood engravings by* Charlet. 8vo, red morocco, gilt (title slightly torn). Paris, 1833

Very scarce. On the foreside are a number of imperial insignia, crown, arms, mantle, sceptres, collar and cross of the Legion d'Honneur. On the back side is an imperial crown and the letter "N," on the back are three imperial eagles.

1047 **Binding.** — Almanach Impérial pour L'Année, M.DCCC. X. presenté A. S. M. L'Empereur et Roi par Testu. Thick small 8vo, bound in red crinkled morocco gilt, with the imperial eagles and bees stamped on the back. Paris, 1810

1048 **Binding.**—Indicateur de la Cour de France. *Portrait of* Charles X. Minimo, old morocco gilt.
Paris, 1826

Stamped in gold on the sides with the royal arms of France.

FINE OLD HERALDIC BINDING.

1049 **Binding.**—Calligraphia Oratoria Lingvae Græcæ ad Proprietam, Elegantiam et copiam Græci sermonis parandam vtillissima concinnata a Iohanne Posselio Abeodem Denvo Recognita at Qve Amplivs Tertia Parte Aucta. Thick small 8vo, morocco extra gilt, marbled edges (MS. name on title). Hanover, 1605

Rare.—This volume is stamped in gold on the sides and back with a mass of fleurs-de-lys, in the centre are two heraldic escutcheons, over one of which is a ducal coronet, and behind the shield two crossed marshals' batons. The arms are impaled; the principal coat being "a lion rampant." The female side has four quarterings. The other escutcheon bears the same arms, but they are painted in gold by hand. There is a crest above this shield of "a woman naked to the hips, holding in her dexter hand a fleur-de-lys." The volume has four green silk ties.

1050 **Binding.**—St. Francis de Sales.—Introdvction à la Vie Devote du Bien-heureux Francois de Sales Evesqve de Geneve. *Engraved vignette title, head and tail pieces.* Thick 8vo, old morocco gilt (few pp. stained).
Paris, *de l'Imprimerie Royale*, 1651

Rare. The four corners of the paneled sides have "an eagle displayed, holding mullets in his beak and talons." The same heraldic device is repeated on the back five times. The volume is dedicated by Sebastian Cramoisy—"A la Reyne Mere dv Roy." This was Anne of Austria, whose quartered arms appear on the title and elsewhere in the volume. Every page is ruled with red ink.

MAGNIFICENT COPY OF THE ORLEANS GALLERY, WITH WONDERFUL INTERLACED GROLIERESQUE TOOLING BY LORTIC.

1051 **Binding.**—GALERIE LITHOGRAPHIEE de Son Altesse Royale Monseigneur le Duc d'Orleans, dediée a son Altessee Royale Madame la Duchesse d'Orleans, publiée par Ch. Les Motte. *Illustrated with nearly* 160 *magnificently executed lithograph plates on* India paper *after the works of the greatest French artists* (a few slightly foxed). 2 vols. in 1. Thick large folio, superbly bound by Lortic in crushed red levant morocco extra gilt, inlaid on the sides and back with colored leathers, after the style of the finest Grolieresque specimens, rounded corners, broad inside gold borders, edges gilt. Paris, *n. d.*

Large paper copy and one of the limited edition which was issued to subscribers. The above are open letter proofs on India paper, and every impression is stamped with the seal of the Duc d'Orleans, afterwards King Louis Philippe. This magnificent work, which was published in fifty parts, contains numerous portraits of the royal family of France, historical scenes, views, etc., after Gerard, Horace Vernet, Picot, Michallon, Regnier, Girodet, Ducis, Isabey, Gros, Verbeckhœven, Hersent, Scheffer, etc.

1052 **Binding.**—BIBLIA SACRA Vulgate editionis SIXTI V. Pont. M. Iussu recognita, et CLEMENTIS VIII., auctoritate edita. *Engraved title, carefully mended.* Small 8vo, bound by BAUZONNET-TRAUTZ in crushed levant morocco, inside gold borders, edges gilt marble. Cologne, 1647

The border of the title is composed of eight separate illustrations of a Biblical character.

PADELOUP BINDING ON A RARE VOLUME OF SEVENTEENTH CENTURY PORTRAITS.

1053 **Binding.**—FRANCORVM REGVM SIMVLACRA a PHARAMVNDO ad LVDOVICVM XIV. Favste Regnantem per Temporvm Seriem Distribvta Ab eorum Numismatibus Statuis, Picturis, atqu einsignioribus monumentis tam a'neis, quam. marmoreis, quia in Galliarum Regino asseruanter primum. eruta nunc accurate. insculpta. *With 64 fine portraits designed and engraved from most authentic sources by* J. J. DE RUBEIS. Folio, red morocco, extra gilt by PADELOUP. Rome, 1685

RARE. The impressions of these beautifully executed plates are very brilliant. They have been carefully mounted and inlaid, and are partially written, partially engraved title been supplied to make the volume a complete book. It contains the two blank leaves at end which are of excessive rarity. J. J. de Rubeis is the latinized form of the surname of the celebrated engraver J. J. Rossi, who was born at Rome about the year 1630.

1054 **Binding.**—OFFICE DE LA SEMAINE SAINTE en Latin et en Francois à l'usage de Rome et de Paris avec des Explications et Prières pour la Confession et Communion. *Engraved front. and head-pieces.* Thick small 8vo, bound in crushed red levant morocco, broad gold borders on the sides, full gilt tooled back, inside gold borders, edges gilt on red by DÉROME. Paris, 1758

Fair example of Dérome's binding.

1055 **Binding.**—BERTHOUD (Ferdinand). L'Art de Conduire et de Regler les Pendues et les Montres à l'usage de ceux qui n'ont aucune connoissance d'Horlogerie. Square minimo, red morocco gilt, inside gold borders, gilt edges by DÉROME. Paris, 1759

VERY RARE, and one of the most uncommon books on the subject of clocks and watches.

ERASMUS—FIVE VOLUMES BOUND BY DUSEUIL.

1056 **Binding.** — ERASMUS (Desiderius). Magni Des. ERASMI ROTERODAMI Vita, Accedunt Epistolæ Illustres. *Engraved title and portrait.* Also—Lingua Sive, de Linguæ usu atque abusu Liber utlissimus; also—Dialogus de Recta Latini Græcique Sermonis pro. Nuntiatione. De

Sarcienda Ecclesiæ Concordia, Querela, Pacis. Together 5 vols. in 4. Minimo, elegantly bound in by DUSEUIL in red morocco extra, gilt edges.

Leyden, *Ex Officina Ioannis Maire*, 1741–43

VERY RARE. Every page ruled with ink and the inserted bookplates of Emanuel Martin. An excellent example of Duseuil's binding, and of whom Cundall says—"Better taste was to be found chiefly amongst amateurs, and among these was Duseuil, the most prominent binder in Paris next to Le Gascon. His skill was only exercised for pleasure, since he was a priest, not a bookbinder, by profession. Duseuil was an abbé, but it is not possible to ascertain to which diocese he belonged, though it seems possible that he was attached to that of Paris. He is well known by the catalogue of the library belonging to Count Lomenie de Brienne which cost 80,000 livres. According to MM. Michel 'La Reliure Francaise,' P. 96, most of the bindings attributed to the Abbé Duseuil were done by Augustin Duseuil, a native of Provence. Augustin was born in 1673, and coming to Paris perhaps learned his art under Philippe Padeloup, whose daughter he married in 1699. The date of his death is unknown. . . Alexander Pope refers to Duseuil as follows in the fourth of his 'Moral Essays'—

"'His study; with what authors is it stored?
In books, not authors, curious is my lord;
To all their dated backs he turns you round,
These Aldus printed, those Duseuil has bound.'"

1057 **Binding.**—GRANDES CHRONIQUES DE FRANCE selon que Elles Sont Conservées en l'Eglise de Saint Denis en France publiées par M. PAULIN PARIS. *Vignettes.* Small 8vo, crushed levant morocco gilt, edges gilt, inside gold borders. Paris, *Techener*, 1836–38

CHARMING COPY beautifully bound by Simier, in the style of Padeloup.

SPLENDID OLD ENGLISH BINDING IN THE STYLE OF LE GASCON.

1058 **Binding.**—CRITICAL ENQUIRIES into the Various Editions of the Bible: Printed in Divers Places and at several Times. Together with Animadversions upon a Small Treatise of DR. ISAAC VOSSIVS, concerning the Oracles of the Sibylls. 4to, very elegantly bound in crushed red levant morocco extra gilt, inside gold borders, gilt edges. London, 1634

RARE. This superb copy of the famous Father Simon's book has inserted the heraldic book-plate of Willett Lawrance Adye. It is a wonderfully good example of Eighteenth Century tooling. The design is floriated on the sides with acorns, flowers, circles, pointillé and other decorations, which give it more or less the appearance of a La Gascon, although not quite so ornate and finished in minor details. It is doubtless the work of an English binder who took that great master of reliure as a model.

MAGNIFICENT EDITION OF HORACE, BOUND BY ROGER PAYNE.

1059 **Binding.**—HORATII FLACCI Opera, cum Variis Lectionibus, Notis Variorum et Indice Locupletissimo. *With fine portrait of* LORD MANSFIELD *by* JONES, *after* GRI-

MALDI (*slightly foxed*). 2 vols. thick large 4to, bound by ROGER PAYNE in red crinkled morocco gilt, inside gold borders, edges gilt. London, 1792

VERY RARE. "This sumptuous and celebrated edition is the joint production of Dr. Combe and the late Rev. Henry Homer; the labors of the latter editor do not extend beyond the fourth book of the "Odes," the remaining part of the work is therefore Dr. Combe's. The text is formed on the base of Gesner's edition, and the work is enriched by a careful collation of the editio princeps (in his Majesty's library) and seven Harleian MSS. The notes are taken chiefly from Cruquius, Lambinus, Torrentius, Sanadon, Bentley, Cunningham, Baxter, Gesner, Klotzius, Janus, Waddelus, Wakefield and others. Some very few copies were struck off on large paper, which are now rare and bring a considerable price. The large paper copies of this edition of "Horace" and of Wakefield's "Lucretius," are among the most magnificent publications of ancient classical literature which this country has for many years produced."—DIBDIN.

1060 **Binding.**—MEMORIE STORICHE dell' Antichissima Basilica dis. Gio. Batista di Firenze. *View.* 8vo, half russia, gilt edges. Florence (1782)

GOOD EXAMPLE of the reliure known as the Fonthill binding. The four leather corners are rectangular with narrow gold lines, according to the favorite design of "Vathek" Beckford.

☞BINDING. The preceding are a few bindings of interest, but those executed by the great relieurs will be found under the names of those authors, etc., whose works they beautify. There are also other historic heraldic bindings scattered throughout this catalogue.

BIRCH'S HEADS—A LARGE PAPER COPY.

1061 BIRCH (Thomas). THE HEADS OF ILLUSTRIOUS PERSONS OF GREAT BRITAIN, ENGRAVED BY MR. HOUBRAKEN and MR. VERTUE. WITH THEIR LIVES AND CHARACTERS. Large folio, old half red morocco gilt, cloth sides, gilt edges (a few pp. foxed). London, 1813

LARGE PAPER copy of this magnificent series of 108 portraits engraved throughout by those masters of portraiture, Houbraken and Vertue. The set comprises those Englishmen who were pre-eminent in literature, science, war, statesmanship and theology. The series includes:—Chaucer, Buchanan, Raleigh, Ben Jonson, Lord Bacon, Milton, Otway, Sir W. Temple, Boyle, Locke, Newton, Sir Philip Sidney, Shakespeare, Dryden, Addison, Steele, Pope, Sydenham, Garth, Willis, Cromwell, Hampden, Pym, Sir Thomas More, Sir Nicholas Bacon, Sir Francis Drake, Sir Edward Coke, Thomas Wentworth, Lord Fairfax, Wolsey, Archbishop Abbot, Archbishop Williams, Archbishop Usher, Bishop Morley, Samuel Clarke, etc., etc.

1062 BRIZOT. Histoire Metallique de la Republique de Hollande. *Profusely illustrated with numismatic plates on copper, some in the text, also vignettes, initial letters, engraved title, etc.* Folio, old calf, gilt. Paris, 1687

RARE, with the inserted book plate of "Ex Bibliotheca Renessiana."

1063 BLANC (Charles). Histoire des Peintres de Toutes les Ecoles depuis la Renaissance jusqu'a nos Jours. *Illustrated with numerous fine portraits and engravings on wood of the chief masters.* Large 4to, half morocco gilt, cloth sides, gilt edges. Paris, n. d.

This volume consists of thirty-seven of the lives of the painters, principally of the Dutch and French schools. Some of the text is in English.

MAGNIFICENT EDITION OF BOILEAU IN CAPE'S RELIURE.

1064 BOILEAU-DESPREAUX (Nicolas). Œuvres. Edition dediée au Roi. *Charming vignette illustrations.* 2 vols. in 1. Square large folio, magnificently bound by CAPÉ in red crushed levant morocco, super gilt on back and sides, broad inside gold borders, rounded corners, green watered silk ends, edges gilt. Paris, *Pierre Didot L'Aine*, 1819

SPLENDID EDITION, LIMITED TO AN ISSUE OF 125 COPIES ONLY.

"Magnifique edition ornée de 9 vignettes et tirée a 125 exempl. seulement." BRUNET.

"Boileau is the analogue of Pope in French literature. 'The Art of Poetry' has been the model of the 'Essay on Criticism.' Few poems more resemble each other. Both are uncommon efforts of uncommon good sense, and both are distinguished by their short and pointed language which remains in the memory. The 'Lutrin' is the most popular of the poems of Boileau. Its subject is ill-chosen. . . But the poignant wit and satire, the elegance and correctness of numberless couplets, as well as the ingenious adaptations of classical passages, redeem this poem and confirm its high place in the mock-heroic line."—HALLAM.

BULLETIN OF MEXICAN GEOGRAPHY AND HISTORY.

1065 BOLETIN DEL INSTITUTO NACIONAL de Geografia y Estadistica de la Republica Mexicana. 11 vols. in 10. Large 8vo, half red roan. Mexico, 1861–65

RARE. £7 12s. 6d. for Vols. 3 to 10 only, Puttick and Simpson, 1869.

"We know of no work that contains such a vast amount of Geographical, Statistical and Philological information regarding Mexico as the present. The Society enjoys a reputation equal to that of any European Society of the same class."—"*Bibliotheca Mejicana*," *London*, 1869.

1066 BOOK OF BRITISH BALLADS—First and Second Series, edited by S. C. HALL., F.S.A. *Charmingly illustrated on wood from the designs of* GILBERT, WARREN, MEADOWS, M'IAN, CORBOULD, CRESWICK, PATON, FRITH, *and other eminent artists.* 2 vols. 4to, cloth, top edges gilt, others uncut. London, 1842–44

ORIGINAL EDITION of both series complete.

1067 BOOK OF GERMAN Songs from the Sixteenth to the Nineteeth Century, translated and edited by H. W. DULCKEN. *Profusely illustrated.* Cloth, gilt edges. London, 1871

1068 BOWLES (S.). Across the Continent. Small 8vo, cloth. Springfield, 1865

1069 BREES (S. C.). Portfolio of Rural Architecture. *A series of Drawings in the Italian Style for Villas, etc., Practical Working Plans, Specifications, Estimates, etc.* 15 *plates.* Large folio, loose in half roan portfolio (soiled somewhat). London, 1841

1070 BRITTON (J.), BRAYLEY (E. W.), ROSE (T.), and others. The Counties of England. *Maps and some* 500 *fine steel engravings of all the principal objects of interest, from original drawings by* ALLOM, BARTLETT, AUSTIN, PYNE, ETC., *and engraved by* HEATH, WALLIS, LEPETIT *and others.* 5 vols. in 3. 4to, half calf gilt, marbled edges. London, 1829–32

MRS. BROWNING'S POEMS—LARGE PAPER, ON HOLLAND PAPER.

1071 BROWNING (Elizabeth Barrett)—Poetical Works, *with fine portrait.* 5 vols, 8vo, boards, uncut. New York, 1884

LARGE PAPER. No. 94 of limited edition of 150 copies on Holland paper, 20 on Japan and 2 on vellum beautifully printed by DeVinne. A new fresh copy, in the original wrappers.

"Lovers of Mrs. Browning have long wished for a complete and satisfactory American edition of her works. There has indeed been a positive need of such an edition. That need is now filled by the five beautiful volumes published by Dodd, Mead & Company. It is not often even in this age of good bookmaking that a handsomer set of volumes comes under the eye of the reviewer than these. Altogether this edition will take its rank with the most satisfactory and permanently valuable publications of the season."—*Christian Union.*

1072 BRUSTOLON (G. B.). *Collection of* 100 *plates, charmingly engraved after antique and medieval cameos, intaglios and gems.* Large 4to, boards.

SCARCE. Contains an important collection of Greek and Latin Gods, Emperors, Empresses, Philosophers, Authors, etc.

1073 BRY (J. T. de). FLORILEGIUM NOVUM hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus et cepis, Eicones diligenter ære sculptæ et ad vivum ut plurimum expressæ. *With numerous botanical plates.* Small folio, vellum. Oppenheim, 1612

RARE. One of the volumes bound up with the above is dated 1614 and both have the imprint "Vltrae Vltraiecti, Officina Calcographica Cr. Passaei."

HANDSOME COPY OF BRYAN'S PAINTERS.

1074 BRYAN (Michael). A BIOGRAPHICAL AND CRITICAL DICTIONARY OF PAINTERS AND ENGRAVERS, from the Revival of the Art under CIMABUE, and the alleged Discovery of Engraving by FINIGUERRA to the Present Time: with the Ciphers, Monograms and Marks used by each Engraver: and an ample list of their works. Together with two Indexes, Alphabetical and

Chronological; to which is prefixed an Introduction containing a brief account of the Painters of Antiquity. *Fine original impression of the portrait of* BRYAN (stained slightly). 2 vols, thick large 4to, beautifully bound in red morocco, elegant inside gold borders, gilt edges, by J. Wright (binding rubbed). London, 1816

1075 BRYAN. The same. *With the Ciphers, Marks and Monograms and Marks used by each Engraver, also Portrait.* Thick large 8vo, cloth. London, 1849

New edition, revised, enlarged and continued to the present time, comprising above one thousand Additional Memoirs and Large Accessions to the Lists of Pictures and Engravings, also new plates of ciphers and monograms by George Stanley.

LIMITED EDITION OF "THANATOPSIS."

1076 BRYANT (William Cullen). Thanatopsis; and a Flood of Years. *Beautifully engraved text and illustrations by* W. J. LINTON, *from the designs of* SCOTT, BLAKE, TAYLOR *and others—Proofs on* INDIA PAPER. Large 4to, loose in half morocco portfolio with flaps. New York, *n. d.*

No. 22 of Limited edition of 75 copies, each copy numbered and signed by the publishers. "The Illustrations—indebtedness acknowledged to David Scott, William Blake and (almost unknown as an artist) Isaac Taylor."—*Preface.*

1077 BURE (Guillaume de, *Fils Aine*). Catalogue des Livres de la Bibliotheque de Feu M. le DUC DE LA VALLIÈRE, premiere partie contenant les Manuscrits, les premières Editions, les Livres imprimés sur velin et sur grand papier, les Livres rares et precieux par leur belle conservation, les Livres d'Estampes et dont la Vente se sera dans les premiers jours du mois de Decembre, 1783. 3 vols, thick small 8vo, old calf gilt. Paris, 1783

RARE, with fine portrait of the Duke de la Vallière by Cochin and many facsimiles of Incunables.

1078 BURNET (John). Practical Essays on Various Branches of the Fine Arts. To which is added a Critical Inquiry into the Principles and Practice of the late SIR DAVID WILKIE. *Fine original etchings by* BURNET *after* WILKIE. Small 8vo, cloth, uncut. London, *David Bogue*, 1848

1079 BURTON (Robt.). Anatomy of Melancholy. What it is, with all the Kinds, Causes, Symptoms, Prognostics, and the several Cures of it. *Vignette portrait.* 2 vols. thick 8vo, half calf. London, 1827

The great Johnson has praised the "Anatomy of Melancholy" in the warmest terms and the ludicrous Sterne has interwoven many parts of it into his own popular performance. Milton did not disdain to build two of his finest poems on it; and a host of inferior writers have embellished their works with

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The above, which has the portraits inserted of Earlom and Boydell, is a very early copy of the 1777 issue of Vols. I. and II.; of Vol III. the impressions are original and very fine, but the title is dated 1819. Vol. I. also has the portrait of Claude.

The text of this issue was printed on a coarse hand-made paper, by Boydell, The text of Vols. I. and II. was printed by W. Bulmer.

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INDIA PAPER IMPRESSIONS.

UNIQUE COPY OF THE SPLENDID ORIGINAL EDITION OF DIBDIN'S TOUR IN FRANCE AND GERMANY. HANDSOMELY BOUND.

1133 DIBDIN (Thomas Frognall). Bibliographical, Antiquarian and Picturesque Tour in France and Germany. *With numerous beautiful engravings, fine impressions and vignettes on* INDIA PAPER. 3 vols. large 8vo, handsomely bound in bright Russia extra gilt, edges gilt (rubbed). London, *printed by Bulmer & Nicoll,* 1821

UNIQUE and ORIGINAL EDITION. A fine copy, superbly bound with the inserted heraldic book-plate of John Thomas Simes, and with splendid impressions of the illustrations on INDIA PAPER.

First edition, and superior to the second of 1829 which is abridged and omits "all the original plates excepting five."

This set has many inserted additional illustrations, among them (and the regular plates) being,—the private plate of "Diana of Poictiers," engraved by J. Thomson, from a picture by Primaticcio, formerly in the collection of Quintin Craufurd, now in Earl Spencer's—this plate was destroyed after fifty impressions were taken off; "Diane de Poitier," from the Versailles Gallery, loose; the "Comte de Brienne," engraved by S. Freeman; portrait of T. F. Dibdin, proof on India paper before all letters; Abbé de la Rue; "Gold Medal of Louis XII." on India paper; "Anne of Brittany"; "Pisani," by Thomson; "the Prater, Vienna," by Corbould after Lewis; "Stone Pulpit, Strasbourg Cathedral," on India paper; "Augsbourg," proof before letters on India paper; "Monastery of

St. Peter, Salzburg," India paper before all letters; and others, some of which are India paper impressions, also the Lewis series of European views.

"For these volumes $25,000 were paid for engraving alone. One of the most handsome that ever came from the British Press."—SCOTT.

The "Tour in France and Germany" is a work of exhaustless attraction for all lovers of the picturesque, and of bibliographical and antiquarian lore, and Lowndes remarks of it—"This work contains much curious information regarding the MSS. and Rare Works in public and private libraries abroad. It is printed and embellished in the same style of excellence as Dibdin's other works."

1134 DIBDIN. BIBLIOMANIA, or Book-Madness, a Bibliographical Romance. NEW EDITION, with a Supplement, and Key to the assumed characters in the Drama. *Steel front., title vignette on* INDIA PAPER, *engravings and rubrications.* Thick 4to, half green morocco, cloth sides, top edge gilt, others uncut, Roxburghe style. London, 1876

LARGE PAPER. "You have contrived to strew flowers over a path which, in other hands, would have proved a very dull one; and all Bibliomanes must remember you long, as he who first united their antiquarian details with good-humored raillery and cheerfulness."—SIR WALTER SCOTT to DR. DIBDIN.

1135 DIBDIN. Bibliographical, Antiquarian and Picturesque Tour in France and Germany. *Portraits and numerous illustrations (some short).* Vols. 1 and 2, 8vo, cloth, uncut (covers loose). London, 1829

LARGE PAPER COPY OF THE TYPOGRAPHICAL ANTIQUITIES—TOTALLY UNCUT.

1136 DIBDIN *and* AMES. Typographical Antiquities; or, the History of Printing in England, Scotland and Ireland: containing Memoirs of our Ancient Printers, and a Register of the Books printed by them. Begun by the late JOSEPH AMES, F.R. and A.SS. Considerably augmented by WILLIAM HERBERT, of Cheshunt, Herts; and now greatly enlarged, with Copious Notes, and illustrated with appropriate engravings; Comprehending the History of English Literature, and a View of the Progress of the Art of Engraving in Great Britain, by the REV. THOMAS FROGNALL DIBDIN. *Profusely illustrated with fine mezzotinto portraits, woodcuts of fac-similes, printer's marks, devices, etc., etc.* 4 vols. 4to, original boards, totally uncut (a few pp. slightly foxed). London, 1810–19

LARGE PAPER copy and very scarce in this condition.

Lowndes calls the "Typographical Antiquities" "an invaluable work," and adds—"it is much to be regretted has not been completed for want of sufficient encouragement."

1137 DICKENS (Charles). Sketches by Boz, Illustrative of Every day Life and Every day People. *With a frontispiece by* GEORGE CRUIKSHANK. Small 8vo, cloth (MS. name on title). London, 1850

The frontispiece by Cruikshank is not in any other edition.

1138 DICKENS. Little Dorrit. *With plates by* H. K. BROWNE. Thick 8vo, half morocco gilt, marbled sides and edges. London, 1857

Original edition with the covers bound in.

1139 DIETTERLIN (Wendel). Architectura von Auszutheilung Symmetria vnd Proportion der Funss Seulen. *Profusely illustrated with architectural and other plates more than two hundred in number, with occasional black-letter types, also portrait of the author and engraved title (some stained and title mounted).* Small folio, old half calf. Nuremberg, 1598

RARE, with fine heraldic book-plate of Michael Jones. Four plates are short.

1140 DIETTERLEIN. Livre de l'Architecture, Recueil de Planches Donnant la Division Symmetrie et Proportion des cinq ordres Appliqués à tous les Travaux d'art qui en Dependent tels que Fenetres, Cheminées, Chambrantes, Portails, Fontaines et Tombeaux. *Illustrated with* 209 *plates of specimens of architecture, portraits, fac-similes, etc.* 5 vols. in 2. Square folio, half red morocco gilt, top edge gilt, others uncut. Paris *and* Liege, 1862

SCARCE. This is more or less a reprint of the 1598 edition printed at Strasburg of Wendelin Dietterlin's work on architecture and which was afterwards reprinted at Nuremberg. Jean Scheffer attributes to him the discovery of pastel painting and the Strasburg poet "Wynn" celebrates his reputation in laudatory language.

1141 DIEUX (Les), et Demi-Dieux de la Peinture par MM. THEOPHILE GAUTIER, ARSENE HOUSSAYE et PAUL DE ST. VICTOR. *Illustrated with numerous portraits, after the works of* LEONARDO DA VINCI, RAFFAELO, CORREGIO, RUBENS, HOLBEIN, PAUL VERONESE, TITIAN, MICHAEL ANGELO, REMBRANDT, VELASQUEZ, MURILLO, POUSSIN, LE SUEUR, *etc.—Engraved on steel under the superintendence of* L. CALAMATTA. Large 8vo, half morocco, cloth sides, edges gilt. Paris, *n. d.*

LARGE PAPER and FINE COPY.

1142 DOLLMAN (F. T.) *and* JOBBINS (I. R.). Analysis of Ancient Domestic Architecture in Great Britain. *With* 161 *fine plates of Designs, Elevations, Sections, etc.* 2 vols. large 4to, half roan, cloth sides (binding rubbed). London, [1861–63]

VALUABLE ARCHITECTURAL WORK containing numerous examples from Hospitals, Castles, Manor Houses, Alms Houses, etc., with beautifully drawn details.

1143 DONKER CURTIUS (M. J. H.). Essai de Grammaire Japonaise Enrichi d'Eclaircissements et d'Additions Nombreuses par M. LE DR. HOFFMAN. Large 8vo, half morocco gilt. Paris, *Duprat*, 1861

LARGE PAPER and a good copy. "Traduit du Hollandais avec de Nouvelles Notes extraite des Grammaires des PP. Rodriguez et Collado par Leon Pages."

ORIGINAL EDITION AND MAGNIFICENT COPY OF DORE'S BIBLE—BOUND BY CHAMBULLE-DURN.

1144 DORE—La SAINTE BIBLE, Traduction Nouvelle, selon la Vulgate par MM. J. J. BOURRASSE et P. JANVIER, Chanoines de l'Eglise Metropolitaine de Tours, Approuvée par MONSEIGNEUR L'ARCHEVÊQUE DE TOURS. *Profusely illustrated with the grand designs of* GUSTAVE DORÉ, *and the text ornamented throughout by woodcuts designed by* H. GIACOMELLI. 2 vols. square folio, magnificently bound by CHAMBOLLE-DURU in crushed red levant morocco, super extra gilt on the backs, elegant panel designs on the sides, also green crushed levant morocco, ends faced by green watered silk ends, morocco joints, rounded corners, gilt edges, with loose leather lined half red morocco covers.
Tours, 1866

ORIGINAL EDITION with brilliant impressions of the plates which are printed on heavy plate paper.

"It is hazardous to undertake to analyze the gifts of a man, who at only thirty-two years of age, has made nearly fifty thousand designs and won universal fame; who is cosmopolitan in his choice of subjects, as familiar with the great writers of England, Germany, Italy and Spain as with his own, and finally laid the whole Orient under contribution by illustrating anew for the nineteenth century the Bible."—JARVIS.

1145 DORÉ—DANTE ALIGHIERI. Il Purgatorio e il Paradiso. *With splendid illustrations, brilliant impressions, engraved on wood after the original designs of* GUSTAVE DORÉ. Square folio, morocco, blind tooled, beveled sides, gilt edges. Paris, *Hachette*, 1868

RARE, and the first edition of Dante with Doré's illustrations.

1146 [DOYLE (John).] *Scrap Books, containing* 179 *highly spirited caricatures by "H. B." many of which are colored in fac-simile of the original drawings.* 3 vols. large folio, half roan, gilt edges. London, *McLean*, 1829–43

VERY SCARCE, if not unique, collection of these inimitable caricatures, which cover the great political periods of the Reform Bill, the O'Connell agitation, etc., etc. Most of the plates have either the private stamp of the publishers, or the artists' impressed initials with the inscription "subscribers copy" on the margin. On the lower margins of most is a manuscript key to the personages represented in the caricatures.

WHATMAN PAPER AND LARGE PAPER COPY OF THE DRAMATISTS OF THE RESTORATION.

1147 DRAMATISTS OF THE RESTORATION. Edited, with Prefatory Memoirs, Introductions and Notes, by JAMES MAIDMENT and W. H. LOGAN. 14 vols. large 8vo, cloth, uncut. London, *Henry Sotheran and Co.*, 1872–75

LARGE PAPER AND LIMITED EDITION of 30 COPIES PRINTED ON WHATMAN PAPER and of which this is No. 25. This set, which is complete, includes:—Sir Aston Cokain's Dramatic Works, 1 vol.; John Crowne's Dramatic Works, 4

vols.; Sir William Davenant's Dramatic Works, 5 vols.; John Wilson's Dramatic Works, 1 vol.; John Lacy's Dramatic Works; Shackerly Marmion's Dramatic Works, and John Tatham's Dramatic Works.

No dramatic collection can be considered complete without the above authors, who, for the most part writers of comedy, flourished after the extinction of the British Commonwealth. As the text in previous editions had been either imperfectly or corruptly dealt with, the several plays are now presented in an unmutilated form. They are beautifully printed on fine paper, and range with the best editions of Ben Jonson, Shirley and other early dramatists.

1148 DU CLEUZIOU (H.). A Large Quarto Portfolio, *containing more than a hundred illustrations used by* DU CLEUZIOU *in his work "l'Art National, Etude sur l'Histoire de l'Art en France, les Origines de la Gaule—les Romains, etc."* MOSTLY INDIA PROOFS. (A lot.)

1149 DUFLOT de MOFRAS. Exploration du Territoire de l'Orégon, des Californies et de la Mer Vermeille Executée pendant les Années 1840–42. *Steel ptates.* 2 vols. large 8vo. boards (no atlas). Paris, 1844

There are more than twenty different examples of dialects of America and Oceanica in this work.

UNIQUE SET OF THE LITTLE PASSION.

1150 DURER (Albert). THE LITTLE PASSION of our LORD JESUS CHRIST. 36 *woodcuts.* 4to, vellum gilt, broad inside double gilt tooling, gilt edges. [Nuremberg, 1509–10]

UNIQUE SET. The above cuts (Bartsch 18–52) are impressions from the original blocks and "appear to have been executed in 1509 and 1510, whilst Albert Durer was in the meridian of his practice as a designer on wood." Six have the old Latin letter-press on the backs. Others which have none were the first impressions taken.

The Little Passion of Albert Durer, has long been regarded as one of the most remarkable collections of illustrations known to the world. Complete sets of the entire series are excessively rare.

"It is chiefly in Durer's engravings that we are able to get an insight into the depths of his character. Perfect in detail and marvelous in execution, each one conveys a lesson often too deep for minds unaccustomed to introspection, unmoved by the questionings and doubts, the hopes and the despair, which afflict a nature dissatisfied with the conditions in which it exists, and striving ever to fathom the surrounding mysteries."—MRS. HEATON.

1151 DURER. LA GRANDE PASSION, avec un Introduction de GEORGES DUPLESSIS. *Illustrated with* 12 *fac-similes, executed by* DURER *in* 1511 *at Nuremberg, on wood, and reproduced by* P. W. VAN DE WEIGER, *Utrecht, after proofs before the letters belonging to the* STRAETER COLLECTION *at Aix-la-Chapelle.* Square maximo, half red crushed morocco gilt, cloth sides. Utrecht, 1875

FRESH COPY of these most admirable reproductions. Paper specially manufactured for the work.

1152 DUTUIT. Souvenir de l'Exposition de M. DUTUIT, Extrait de sa Collection. *Profusely illustrated with plates of engravings, portraits, bindings, vases, etc., some printed in gold and colors.* 4to, half calf, totally uncut. Paris, 1869

Some of the engravings are on India paper, and among the historical bindings represented are specimens of Canevarius, Maioli, Francis I., Grolier, Le Gascon, etc.

1153 EGYPTOLOGY.—Report of the Committee appointed by the Philomathean Society of the University of Pennsylvania to Translate the Inscription on the Rosetta Stone. *The entire work lithographed, with numerous colored plates, borders, etc.* 4to, cloth. Philadelphia, 1859

SCARCE. The committee appointed to translate the Rosetta Stone were—Chas. R. Hale, S. Huntingdon Jones and Henry Marbow. The above gives the original hieroglyphic text with translation of the three texts, introduction, essay and notes.

1154 EGYPTOLOGY.—MASPERO (G.). Une Enquête Judiciaire à Thèbes au Temps de la XXe Dynastie. Étude sur le Papyrus ABBOTT. *Numerous hieroglyphic plates, fac-similes in the text.* Half morocco. Paris, 1871

1155 EGYPTOLOGY.—CHABAS. Une Inscription Historique du Règne de SETI 1ER. *Hieroglyphs in text.* Large 4to, half roan. Chalon-sur-Saone, 1856

Bound up with the above are—" Inscriptions des Mines d'Or, Dissertation sur les Textes Egyptiens par F. Chabas," Fac-similes, some colored; also—" Observations sur le Chapitre VI. du Rituel Egyptien."

1156 EGYPTOLOGY.—DEVERIA (Theodule). Monument Biographique de BAKENKHONSOU, Grand Prêtre d'Ammon et Architecte Principal de Thèbes, Contemporain de MOÏSE *Hieroglyphic cuts in text and fac-simile plate.* 4to, half roan. Paris, 1862

Bound up with the above is—" Les Zodiaques de Denderah, Mémoire ou l'on établit que ce sont des Calendriers Commémoratifs de l'Epoque Greco-Romaine par François Joseph Lauth," with plates, two of which are colored. Munich, 1875.

1157 EGYPTOLOGY. — PLEYTE (W.). Étude Egyptologique. Un Rouleau Magique du Musée de Leide, Traduction Analytique et Commentée du Pap. 348 Revers. *Hieroglyphical cuts and plates, some colored.* 1 vol. in 2. Large 8vo, half roan. Leyden, 1866

1158 EGYPTOLOGY.—BRUGSCH (Henry). Notice Raisonnée d'un Traité Médical Datant du XIVe Siècle devant Notre Ere. *Colored plate.* 4to Leipsic, 1863

Bound up with the above are—Maspero (G.)—" Inscription Dédicatoire du Temple d'Abydos Texte, Traduction et Notes suivi d'un Essai sur la Jeunesse de Sesostris," Fac-simile of MS.," Paris, 1867; *and* " Traduction Comparée des Hymnes au Soleil Composant le XVe Chapitre du Rituel Funéraire Egyptien par Eugène Lefebure," with large folding plate, Paris, 1868.

1159 EGYPTOLOGY.—ROUGE (Vicomte de). Chrestomathie Egyptienne. Abrégé Grammatical. *Hieroglyphical plates and cuts.* Large 8vo, half crushed levant morocco, top edge gilt. Paris, 1868

1160 EGYPTOLOGY.—LEPSIUS (C. Richard). Konigsbuch der Alten Agypter. *Numerous plates of hieroglyphics, dynastic tables, etc.* 2 vols. in 1. Large 4to, half morocco (rubbed). Berlin, 1858

1161 EGYPTOLOGY.—LAUTH (*Dr.*). Die Pianchi-Stele. *Folding plate of hieroglyphics.* 4to, half roan. Munich, 1870

Bound up with the above is a lithograph fac-simile of "Le Dogme de la Resurrection chez les Anciens Egyptiens."

1162 EISENBERG. DESCRIPTION DU MANÉGE MODERNE dans sa Perfection Expliqué par des Lecons Necessaires et Representé par des Figures Exactes, depuis l'Assiette de l'Homme à Cheval jusqu'a l'Arrest accompagné aussi de divers Mords pour bein brider les Chevaux écrit et dessiné par le BARON D'EISENBERG et gravé par B. PICART. *Profusely illustrated with numerous plates engraved by* PICART. Oblong 4to, half vellum. Amsterdam, 1759

RARE. This also includes the Supplement "Dictionnaire des Termes du Manegé Moderne," Amsterdam, 1747; also "Anti-Maquignonage pour Eviter la Surprise dans l'Emplette des Chevaux ou l'on Traité de leur Perfection et de Leurs Defauts," by Baron d'Eisenberg, 1754.

THE INDIAN BIBLE OF ELIOT—THE SECOND EDITION AND OF 1680–85.

1163 ELIOT'S INDIAN BIBLE, *i. e.:*

I. Mamusse Wunneetupanafamwe Up-Biblum God Naneeswe Nukkone Testament Kah Wonk Wusku Testament. Ne Quoshkinnumuk Nashpe Wuttinneumoh Christ noh Ascowesit JOHN ELIOT. Nahohtoeu ontchetoe Printeuoomuk. Cambridge. Printeuoop nashpe SAMUEL GREEN. MDCLXXXV;

II. VVusku Wuttestamentum Nul-lordumun Jesus Christ Nuppoquohwussuacneumun. Cambridge, Printed for the Right Honourable Corporation in London, for the propogation of the Gospel among the Indians in New-England, 1680;

III. Wame Ketoohomae Uketoohomaongash David;

IV. Noowomoo Wuttinoowaonk Gad. Gen. 5, 22; etc.

TOGETHER 2 vols. in 1 (with Psalms and Catechism). Fat small 4to (six and fifteen-sixteenth inches by five and a half inches), freshly bound by W. PRATT in crushed levant morocco, bands, inside gold borders, edges gilt témoins and À LA JANSEN. Cambridge, Massachusetts, 1680–85

EXCESSIVELY RARE SECOND EDITION and of which Dr. John Hammond Trumbull, the only person in the United States who can read the book, says: "While the first edition of Eliot's 'Bible' is the more attractive to collectors of rare Americana, and deserves the pre-eminence that is accorded to it, as a

monument of early American typography and as the first version of the Bible printed in the New World, it should not be forgotten that to students of the American languages and the general philologist, the Second is the more valuable; and that all critical references to Eliot's version are, or should be, made to this revised and corrected version.

This copy is unusually interesting on account of having the names of Indian chiefs and others written on the three blank pages of the book. There are also numerous marginalia written in the Indian dialect. On the back of the Index to the Old and New Testaments are the following: "Asaph, his book Asaph, his Bible Sent to Exp. Mayhew Rec'd from the Rev Mr. Mayhew from Martha's Vinyard, March 22, 1720–21 ad february the 14 year 1746–7 oi bible Zachary hoosveit gay head nohtompeantog." On the back of the title to the New Testament are some Bible references and also five paragraphs in the Indian dialect which have affixed to them the dates 1634, 1642, 1661, 1675 and 1543.

On the last page of the New Testament are five lines in Indian and on the verso facing the Psalms are other notes, among them—"I am Zacry Zacry ad Cay head. I have sad my name ad March 4h–13–1723–24." Below is a somewhat similar quotation to that already given relating to "Zachry 1746–47." The volume has been carefully mended where necessary, some of the margins are cut into, a few pages are stained, a fac-simile leaf has been added for chapters 8 and 9 of Genesis and four leaves of the Psalms are also in fac-simile.

The copies of the second edition of the "Indian Bible" in the Brinley sale brought as follows:—Lot 5683, $590, and lot 5684, $550.

John Eliot, pastor of Roxbury, Mass., commenced, at the age of forty-two, the study of the Natick Indian dialect, in which this work is printed. In 1649, having made some proficiency, he expressed a desire to translate a portion of the Scriptures into that language for the use of the Indians, to whom he acted as Missionary, and, with the aid of an Indian, completed the translation of the entire Bible, including the Old and New Testaments, in 1658, after a labor of eight years. This fact having been communicated to the Corporation established in London for the Propagation of the Gospel among the Indians of New-England, that body expressed themselves, in a letter dated 7th of May, 1659, on the subject of printing the work, in the following terms:

"As to the printing of the Bible in the Indian language mensioned in Mr. Endicott's letter; which wee vvderstand is alreddy translated into the Indian tounge; wee conceiue will not onely be acceptable vnto God; but very profitable to the poor heathen and will much tend to the promotion of the sperittuall part of this worke amongst them; and therefor wee offer it not only as our owne but as the judgment of others that the New Testament bee first printed in the Indian language."

The printing of that part was accordingly commenced by Samuel Green of Cambridge the same year.

Writing in April, 1660, the Corporation add:—"We haue out of our desire to further a worke of soe greate consernment hauing hopes that somethinge will bee collected in particulare with Relation to the printing of the ould Testament, agreed with an able Printer for three years."

Marmaduke Johnson accordingly arrived in this country to superintend the printing.

Among the many points of interest which this book possesses, not the least is the fact that it is the language of a nation no longer in existence, and it is almost the only monument of the race; another, that the Indian Bible was the first edition of the Bible published in this country. The very sight of it caused quaint Cotton Mather to exclaim; "Behold ye Americans! the greatest honor that ever you were partakers of! This . . . is the only Bible that ever was printed in all America from the very foundation of the world!"

The names of the books are retained as in the English versions, and such words as were unknown to the Indians are conserved with an Indian termination such as "cherubimlab," etc. The longest word is Mark, I., 40: "Wutteppesittukqussunnoowehtunkquoh," signifying "kneeling down to him."

1164 ELLIOTT (C. W.). Pottery and Porcelain from Early Times down to the Philadelphia Exhibition of 1876. *With 165 illustrations and the more important Marks and Monograms.* 4to, cloth gilt, beveled sides, gilt edges.
N. Y. 1878

1165 ELSUM (John). The Art of Painting after the Italian Manner, with Practical Observations on the Principal Colours, and Directions how to know a good Picture. Small 8vo, paneled sheep. London, 1704

1166 EMBLEMS.—Amoris Divini Emblemata Stvdio et Aere OTHONIS VAENI Concinnata. *Illustrated with 60 fine copper-plate engravings of emblems.* 4to, half calf gilt.
Antwerp, *Ex Officino Plantiniana Balthasaris Moreti*, 1660

RARE. With descriptions of the symbolical engravings, in Latin, Spanish, French and Dutch.

1167 ESSAYS ON A LIBERAL EDUCATION, edited by F. W. FARRAR. 8vo, cloth (MS. name on title). London, 1867

KING LOUIS THE FIFTEENTH'S EURIPIDES.

1168 EURIPIDES. Hecuba, Orestes.et Phoenissee cum Scholiis antiquis; ac Versione Notisque JOHANIS KING fere integris curante THOMA MORELL. 2 vols. 8vo, fine old red crushed levant morocco gilt, inside gold borders, edges gilt. London, 1748

RARE. This volume came from the library of King Louis the Fifteenth, and is stamped on several pages with his initial "L" below a regal crown. The volume also has the book-plates—"Ex Libris James Hartmann" and of the "Bibliotheca Lamoniana."

1169 EVANS (John). Les Ages de la Pierre, Instruments, Armes et Ornéments de la Grande Bretagne. 476 *illustrations in the text and one plate.* Thick large 8vo, sewed, uncut. Paris, 1878

1170 ABLES, Original and Selected, by the Most Esteemed European and Oriental Authors. *With numerous fine engravings from the designs of* J. J. GRANDVILLE. Large 8vo, cloth, totally uncut. London, 1842

With "Introductory Dissertation on the History of Fable, comprising Biographical Notices of the Most Eminent Fabulists."

1171 FABYAN (Robert). New Chronicles of England and France named by himself the Concordance of Histories, reprinted from PYNSON's edition of 1516, to which is added a Biographical and Literary Preface, and an Index

by HENRY ELLIS. 2 vols. in one. Thick large 4to, fine old polished calf gilt, marbled edges (rebacked).
London, *Rivington*, 1811

RARE. With the inserted heraldic book-plate of John Towneley of Towneley in Lancashire.

"The first post in the fifteenth century is due to Fabyan; he is very particular in the affairs of London, many good things being noted by him hardly to be had elsewhere."—NICOLSON.

1172 FALKENSTEIN (Karl). Geschichte der Buchdruckerkunst. *Illustrated with fac-similes of block books, wood blocks and early printed books.* Thick 4to, half roan gilt, cloth sides. Leipsic, 1840

1173 FAMILY LIBRARY.—*Illustrated with numerous fine steel plates, woodcuts, maps, etc.* 78 vols. small 8vo, cloth, totally uncut (some pages foxed slightly) London, 1829–42

SCARCE. This set comprises the following standard works—"Life of Napoleon," 2 vols.; "Alexander the Great"; "Lives of British Artists," 6 vols.; "History of Jews," 3 vols.; "Insects," 2 vols.; "Court and Camp of Buonaparte"; "Life and Voyages of Columbus"; "Life of Nelson"; "British Physicians"; "British India," 4 vols.; "Demonology and Witchcraft"; "Life and Travels of Bruce"; "Voyages of Columbus's Companions"; "Venetian History," 2 vols.; "Anglo-Saxon History"; "Scottish Worthies," 3 vols; "Tour in Holland"; "Isaac Newton"; "Mutiny of the Bounty"; "Reformation in England"; "Landers' Travels in Africa"; "Salmagundi"; "Trials of Charles I. and the Regicides"; "Letters on Natural Magic"; "Peter the Great"; "Six Months in West Indies"; Irving's "Sketch Book," 2 vols.; "Tytler's Universal History," 6 vols.; Croker's "Fairy Tales," 1 vol.; "Memoir of the Plague in 1665"; "Life and Times of Washington," 2 vols.; "History of New York"; "Natural Philosophy," 3 vols.; "Napoleon's Expedition to Russia," 2 vols.; "Life of Ali Pasha"; "Banditti and Robbers"; "Imposture and Credulity"; "History of the Bastile"; "Gustavus Adolphus"; "Chronicles of London Bridge"; "Life of Marlborough"; "Cervantes"; "Cicero"; "Ruins of Ancient Cities," Vol. 1; "Life and Times of Richard the First"; "Life of Mahomet"; "Peril and Suffering," 2 vols.; "Classical Tour through Italy," 3 vols.; "Mutiny at the Nore and Spithead."

1174 FENELON (F. D. S. de la M.). Aventures de Télémaque *Numerous cuts.* 2 vols. in 1. 8vo, half morocco
Paris, 1853

VERY RARE, LIMITED EDITION AND PRINTED ENTIRELY ON INDIA PAPER.

1175 FINDEN'S Ports, Harbors and Watering Places. *Profusely illustrated with steel engravings after drawings by* BARTLETT, HARDING, CRESWICK, *etc.* 4to, morocco, gilt edges (binding rubbed and lacks title). London, *n. d.*

1176 FISCHBACH (F.). Lace Album. 24 *fine plates of laces.* Large 4to, loose in portfolio with ties. London, 1884

ORIGINAL EDITION OF THE FLORENCE GALLERY—MOSTLY PROOFS BEFORE LETTERS.

1177 FLORENCE GALLERY—TABLEAUX, STATUES, BAS-RELIEFS ET CAMEES DE LA GALERIE DE FLORENCE et du PALAIS PITTI, dessinée par M. WICKAR et gravée

sous la direction de M. LACOMBE, avec les explications par MONGEZ. 200 *plates, containing nearly* 400 *beautiful and highly-finished engravings, of which upwards of* 300 *are* PROOFS BEFORE LETTERS, *after celebrated paintings, antique statuary, cameos, gems, etc.,* BRILLIANT IMPRESSIONS. 4 vols. in 3. Large folio, half morocco gilt, edges gilt (binding rubbed). Paris, 1789–1821

EXCESSIVELY SCARCE in this state. A similar copy was priced lately in a recent London catalogue at £26 10s, viz. 132 dollars. This singularly beautiful work was originally published in 48 parts, containing 192 plates. Parts 49 and 50, which made the number up to 200, appeared in 1821.

FOPPENS'S BIBLIOTHECA BELGICA—WITH NUMEROUS PORTRAITS.

1178 FOPPENS (J. F.). Bibliotheca Belgica, sive Virorum in Belgio Vita, Scriptisque Illustrium Catalogus Librorum que Nomenclatura Continens Scriptores a Clariss. Viris VALERIO ANDREA, AUBERTO MIREAO, FRANCISCO SWEERTIO, aliisque, recensitos, usque ad annum M. D.C. LXXXX. *Profusely illustrated with portraits, handsomely engraved on copper, of the famous authors of the Netherlands.* 2 vols. thick 4to, calf, gilt. Brussels, *Peter Foppens*, 1739

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1229 HUME (David) *and* SMOLLETT (T.). History of England from the Invasion of Julius Cæsar to the Death of George II. 10 vols, 8vo. fresh marbled calf gilt, marbled edges. London, 1848

1230 LLUSTRATION NOUVELLE. *A series of* 552 *fine etchings by many of the most celebrated of the French and European Painter-Etchers.* Large folio. Paris, 1870–78

The following artists are represented in this collection: Hamel, Longueville, Beauverie, Daumont, Destoppe, Lalanne, De Gourey, Montefiore, Desbrosses, Launay, Fayen-Perrin, Appian, Ballin, Martial, Taiée, Dumas, Nehlig, Yon, Mur, Blois, Balfourier, Blairot, Selle, Bussot, Yves, Grandmaison, Coutourier, Teyssonnieres, Lowenstam, Trimolet, Jonkind, Dusiegneur, Pierdon, Masson, Auffray, Lalauze, Saint Marcel, Moyse, Bonvin, Tesnière, Fesquet, Buttura, Huot, Cuisinier, Delorme, Tohule, Millet, Dannequin, Lepic, Aman, Graverande, Jonkind, Pozier, Volton, Piquet, Michel, Montbard, Michetti, De Nittis, Trimolet, Rogamey, Hamel, Adelin, Niel, Laguillermie, Huot, Lepic, Legros, Chaplin, Ribot, Toussaint, Saint Raymond, Saffrey, Aman , Porcher, Trouilleux, Queyroy, Vion, Pille, Lançon, Besnus, Van Marcke, Cassanova, Nicollé, Hereau, Duran, Constant, Leloir, Daubigny, Los Rios, Greux, Bellecour, Llovera, Hercau, Vuillefroy, Bail, Toudouze, Worms, Maury, Guillon, Lerolle, Broutry, Palizzi, Dupre, Poilpot, Jazet, Gilli, Lefebre, Lira, Rougeron, Alma-Tadema, Adelin, De Schennil, Salome, Bonnat, Fonville, Guillon, Burnand, Veyrassat, Guillon, Cucinotta, Ringel, Oudart, Lephart, Bianchi, Stein, Pagliano, Rudaux, Martin, Jacquemart, Elmerich, Constantin, Dunnequin, Luce, Brunet-Desbaines, Deslappe, Churdin, Grenaud, Sirtirana, etc., etc.

1231 ILLUSTRES FBANCAIS, ou Tableaux Historiques des Grands Hommes de la France pris dans les Genres de Célébrité Accompagnés de Notice Historiques. *Illustrated with* 56 *portraits and plates representing* 500 *portraits, pictures, and bas-reliefs decorated with allegorical subjects.* Folio, boards. Paris, *n. d.*

SCARCE. Among the principal personages depicted are:—Napoleon, Bayard, Francis I., Montaigne, Henry IV., Richelieu, Louis XIV., Descartes, Le Sueur, Poussin, Moliere, Colbert, De Thou, Joinville, Audran, Edelinck, La Fontaine, Bossuet, Boileau, Fenelon, Rousseau, Voltaire, Mirabeau, etc.

1232 INWOOD (Henry William). The Erechtheion at Athens; Fragments of Athenian Architecture and a Few Remains in Attica, Megra and Epirus. 38 *fine outline plates, some folding.* Square large folio, old half calf (foxed somewhat). London, 1831

UNIQUE AND EXTRA-ILLUSTRATED COPY OF IRELAND'S CHALCOGRAPHIMANIA.

1233 [IRELAND (William Henry).] Chalcographimania, or the Portrait Collector and Printseller's Chronicle; with Infatuations of every description. A Humorous Poem, in Four Books, with numerous explanatory notes. By Satiricus Sculptor, Esq. *Curious Front., and extra illustrated with* 120 *inserted Portraits and Views of Persons and Places*

mentioned in the notes. Many on India paper and SOME COLORED. 8vo, half russia, top edge gilt, others uncut.

London. 1814

UNIQUE and FINE COPY of this EXTREMELY SCARCE and CURIOUS BOOK.

The inserted plates are all neatly inlaid. Many are very scarce and interesting to collectors of Portraits, illustrating "Nell Gynne," "Grammont," "Court of Charles II."; "Shakespeare," etc. The following are among the best examples: James I.; Milton; Shakespeare; Cervantes; Charles I.; Julius Cæsar; Sir Joseph Banks; Rubens, after Hollar; John Boydell; Mr. Dodd, as "Abel Drugger"; Caxton; Charles, Duke of Norfolk; Sir W. Scott; Henry VIII.; Earl Fitzwilliam; Henry Fuseli; James Barry; Peter Pindar; Sir Mark M. Sykes; Marquis of Bute; Hogarth; David Garrick; John Kemble, as "Hamlet" at the grave of Yorick; Duke of Wellington; Sir John Hotham; Lord Chatham; Lord North; William Pitt; Samuel Johnson; Sheridan; Richard III.; Rembrandt; Earl of Fife; Earl Spencer; Saint Jerome; Benjamin West; Chaucer; Lady Elizabeth Grey; Chatterton; John Elwes, the miser; Napoleon; W. Sharp; Mr. Heath; James Perry. Ben Jonson; Baron Dimsdale; Churchill; Dryden; Lavater; Porteus, Bishop of London; Comte de Grammont; R. Conway; Raphael; Marlborough; Swedenborg; H. Mortimer; Nelson; Flaxman; Charles II.; Pennant; Richard III; Robert Coates; Matthews, as the "Old Scoth Woman"; Abraham Newland; Granville, Marquis of Stafford; Wellington; John Britton; David Wilkie; Benjamin West; George, Prince of Wales; James Barry; I. G. Zimmerman; Queen Charlotte; Francis Grose; Duchess of York; John J. Bellingham; William Beckford, of Fonthill; Erasmus Darwin; R. J. Thornton; Thomas Campbell; Duke of York; Lord Hawke; Anne of Denmark; Henry Stuart, Prince of Wales; Cromwell; James II.; Warner Valliant; Sterne; Clifford, Earl of Cumberland; and many others

Also Views of—The King's Bench Prison; Court of King's Bench; Fleet Prison; Strawberry Hill; Dulwich College; British Museum; Buckingham Palace; Session House, Old Bailey; Cheshunt Church; Windsor; Foundling Hospital; Covent Garden Theatre; Bristol; Carlton House; Newgate: etc., etc.

1234 ITALIAN SCENERY. *Illustrated with series of drawings from Nature made in* 1817 *by* MISS E. F. BATTY, *and engraved by* CHARLES HEATH (*foxed slightly*). Large 4to, morocco gilt extra, gilt edges. London, 1820

LARGE PAPER and brilliant early impressions of the plates equal to proofs.

1235 JAMES II. Raggvaglio della Solenne Comparsa Fatta in Roma gliotto di Gennaio, 1687, dall CONTE DI CASTLEMAINE Ambasciadore di GIACOMO SECONDO ALL Papa INNOCENZO VNDECIMO. *Engraved fronts. and plates.* Large 4to, old vellum. Rome, 1687

RARE. With heraldic library stamp on title and a few pages stained. The engraved frontispiece represents "King James II. of England on his knees, kissing the toe of Pope Innocent XI." In a vignette illustration is a portrait of his queen.

1236 JAMESON (Mrs. Anna). Beauties of the Court of CHARLES THE SECOND. *With a series of portraits illustrating the Diaries of* PEPYS, EVELYN, CLARENDON, *and*

other contemporary writers, and after SIR PETER LELY *and other eminent Painters.* Large 8vo, half red morocco gilt, cloth sides, gilt edges. London, 1851

This interesting work gives us many piquant glimpses into the life and manners of the "Merry Monarch" and his courtiers, not to be obtained elsewhere. It forms an admirable companion to the diaries of Pepys and Evelyn, and all the contemporary historians.

UNIQUE HAND-COLORED SET OF BEAUTIES OF COURT OF CHARLES THE SECOND.

1237 JAMESON. *Complete Set of the* 21 *Fine Portraits of the Beauties of the Court of Charles II., engraved from copies made by* MURPHY *from the original paintings by* SIR PETER LELY, VAN DYCK *and other painters of the Time.*—BEAUTIFULLY COLORED BY HAND *and mounted on Card-boards.* Large folio, half morocco portfolio, gilt with cloth sides. London, 1833

UNIQUE COPIES of this very handsome set of portraits beautifully colored, and which are extremely scarce.

1238 JANIN (Jules). La Normandie et la Bretagne. *Illustrated with numerous highly finished steel engravings and woodcuts after* MOREL-FATIO, TELLIER, GIGOUX, DAUBIGNY, DEBON, H. BELLANGE, ALFRED JOHANNOT, GUDIN, ISABEY, J. NOEL, A. ROUARGUE, SAINT GERMAIN, *and* FORTIN. 2 vols, large 8vo, half morocco gilt, cloth sides (binding broken). Paris, *n. d.*

With the inserted heraldic book-plate of Sir William W. Arbuthnot.

1239 JESUIT TRAVELS into Various Parts of the World, particularly China and the East Indies; Intermixed with an Account of the Manners, Government, Civil and Religious Ceremonies, Natural History and Curiosities of the several Nations visited by those Fathers. 2 vols. small 8vo, calf. London, 1767

VERY SCARCE, with inserted heraldic book-plates of "Scott of Balcomie." "Edifying and curious letters written from the Foreign Missions by the Missionaries of the Company of Jesus. A work so entertaining and curious that it has already been translated into most of the European languages. By Mr. Lockman."—*Sub-title.*

CHARMING EDITION OF RASSELAS—WITH PROOF IMPRESSIONS OF THE PLATES.

1240 JOHNSON (Samuel). Rasselas. *Fine copper-plate engravings by* A. RAIMBACH, *from the designs of* R. SMIRKE. 4to, smooth morocco gilt extra, gilt edges. London, *McLean*, 1819

ORIGINAL EDITION and VERY SCARCE. Printed on vellum paper and with extra fine proof impressions of the plates.

BEN JONSON'S WORKS—VERY RARE FOLIOS.

1241 JONSON (Benjamin). The Workes of. *Portrait by* R. O. VAUGHAN *and engraved title by* WILLIAM HOLE. 2 vols. small folio, old calf. London, 1617–41

VERY RARE. This copy of Ben Jonson consists of a number of separately paginated parts with separate title-pages and dated as above. The first volume has a general and engraved title with the imprint "London, printed by Richard Bishop, and are to be sold by Andrew Crooke in St. Paules Churchyard Ano–D 1640."

The first volume which is in good condition, with the exception of the portrait, which is slightly torn, consists of the following: "Every Man in his Humor"; "Every Man out of his Humor"; "Cynthia Revells"; "Poetaster"; "Sejanus"; "The Fox"; "The Silent VVoman"; "The Alchymist"; "Catiline"; "Epigrammes"; "The Forrest"; "Entertainments"; "Panegyre"; "Masques"; "Barriers."

"The Staple of News" is the first title-page of the second volume, which is somewhat stained in parts. Its imprint reads: "London, Printed by I. B. for Robert Allot and are to be solde at the signe of the Beare, in Pauls Church-yard, 1631. Then follow with separate title-pages—"The Diuell is an Asse," 1631; "Masques," 150 separately paginated but without title; "Under-Woods," 1640; "Mortimer." 1640; "Horace, his Art of Poetrie," 1640; "The English Grammar," 1640; "Timber or Discoveries," 1641; "The Magnetick Lady," 1640; "Tale of a Tub," 1640; "Sad Shepherd," 1641. Among the "Masques" are also different title-pages, one of which is dated 1617.

Among the "principall comedians" given on page 4 of "Every Man in his Humor." a "Comedy acted in 1598," the name of the first actor is WILL. SHAKESPEARE. Anent the Donnelly discussion it is well to note on pages 97–98 the following celebrated quotation on Shakespeare, beginning:—"I remember, the Players have often mentioned it as an honor to Shakespeare, that in his writing (whatsoever he penn'd) hee never blotted out line. My answer hath beene, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, he most faulted. And to justifie mine owne candor (for I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any). Hee was (indeed) honest, and of an open and free nature; had an excellent Phantsie; brave notions and gentle expressions; wherein he flow'd with that facility, that some times it was necessary he should be stop'd, etc."

1242 JUNIUS. *Illustrated with handsomely engraved portraits by* EDWARD BOCQUET, *historical engraver, after original paintings by* GAINSBOROUGH, REYNOLDS, RAMSEY, DANCE, *etc.* 4to, red morocco elegant, gilt edges. London, 1812

SCARCE, and one of the most handsomely illustrated editions of Junius. This was a presentation copy to Thomas Bagshaw.

1243 IVSTINIANI Institvtiones Typis Variæ rubris, uncleum exhiventibus. *Engraved title and rubricated text.* Minimo, boards, uncut. Amsterdam, *ex officina Wetsteniana*, 1710

LARGE PAPER COPY OF KAEMPFER'S JAPAN.

1244 KAEMPFER (Engelbert). Histoire Naturelle, Civile et Ecclesiastique de l'Empire du Japon, Composez en Allemand et Traduite en François sur la Version Angloise de JEAN GASPAR SCHEUCHZER. *Profusely illustrated with large maps and fine engravings.* 2 vols. folio, fine old red crushed levant morocco, inside gold borders, edges gilt on marble. La Haye, 1729

LARGE PAPER IN BEAUTIFUL CONDITION and the Lamoignon copy with label. This work which is highly valued for its accuracy continues to be one of the best accounts extant of Japan.

1245 KALIDASA.—Sakoontala, or the Lost Ring, an Indian Drama, translated into English Prose and Verse from the Sanskrit of KALIDASA, by MONIER WILLIAMS. *Beautifully illuminated borders and head-pieces by* OWEN JONES. 4to, illuminated cover, uncut. N. Y., 1885

No. 98 of limited edition of 110 copies on Japan paper, with head-pieces and borders in color by De Vinne.

Several editions of this great Indian drama have appeared abroad, but this is, we think, the first attempt to bring it to the notice of American readers. The pictorial borders to the illustrations, as well as the other illuminations, are taken from MSS. in the British Museum. The Sakoontala was first made known to the world, by the translation of Sir William Jones, in 1789, and until this event Sanskrit dramatic literature was unknown. Of all the Indian poets the most celebrated was Kalidasa, who flourished in the middle of the century preceding the Christian era. The translation by Monier Williams has long been a favorite with Oriental scholars.

KEATS' POEMS—LARGE PAPER.

1246 KEATS (John) Letters and Poems, reprinted from the edition edited by LORD HOUGHTON, with Memoir by JOHN GILMER SPEED, and Letters, many of which have never before been published. *With illustrations.* 3 vols. 8vo, boards, rough edges. N. Y., 1883

LARGE PAPER. No. 338 of limited edition, printed from type, by De Vinne. Only 350 copies so printed, each numbered and signed, as follows: 4 copies on vellum; 12 copies on China paper; 55 copies on Whatman paper; 275 copies on Holland paper.

"The work is in three volumes, of which one is devoted to the Letters, and two to the Poems. The volume of letters has been prepared by the grand-nephew of the poet, John Gilmer Speed, Esq., and contain, in addition to those hitherto published, a number written by Keats to his brother George, in the United States. These were, to a considerable extent, memoranda of his daily doings, jotted down from time to time, so as to be ready for any chance vessel that might be sailing, and are full of most interesting references to his friends, as well as expressions of his own feelings and aims, such as would only be made to those most closely related to him. None of these American letters have ever

been published complete and unaltered, and many of them now appear in print for the first time. An introduction to the poems has also been written by Mr. Speed. The text of the poems is that prepared by Lord Houghton."

1247 KEMBLE (John Phillip). Memoirs of the Life of; and a History of the Stage from the time of GARRICK to the present period, by JAMES BOADEN. *Fine Mezzotinto Portrait engraved by* C. TURNER *from the original by* SIR THOMAS LAWRENCE. 2 vols. 8vo, fresh half sprinkled calf gilt, marbled sides and edges. London, 1825

"Mr. Boaden appears to have been the companion of Kemble, and what is more, he was worthy of his friendship. Of that friendship he has constructed an imperishable record, honorable alike to his talents as a scholar, and his feelings as a man."—*London Gentleman's Magazine.*

HISTORY OF THE DUKES OF BAVARIA—WITH NUMEROUS PORTRAITS BY KILIAN.

1248 KILIAN (Wolfgang). Beschlecht Register der Durchleuchtigsten Hertzogen in Bayren. *Illustrated with numerous portraits of the* DUKES OF BAVARIA, *also engraved title, genealogical charts, etc.* 4to, boards. Augsburg, 1629

RARE AND CURIOUS. Includes chart of a genealogical tree springing from the left side of Emperor Charlemagne. Above the colophon is a representation of an engraver's workshop, showing press, engravers at work, etc. Several portraits of German Emperors are included in the series.

Wolfgang Kilian was a brother of Lucas Kilian and was a pupil of Dominick Custos and afterwards studied some years at Venice, where he engraved some plates after the works of the Venetian painters. His style resembles that of Lucas Kilian, though he never equaled him in the skilful handling of the graver.

1249 KIRBY (Joshua). The Perspective of Architecture in Two Parts, a Work Entirely New, Deduced from the Principles of DR. BROOK TAYLOR and Performed by Two Rules only of Universal Application. *Illustrated after about* 100 *large plates and frontispiece by* WOOLETT *with* HOGARTH. Square large folio, old russia gilt. London, *printed for the author*, 1761

RARE. Printed at the expense of King George III. when Prince of Wales. "Part of the First Contains the Description and use of a new Instrument called the Architectonic Sector. Part of the Second, a New Method of Drawing the Five Orders, Elegant Structures, etc., in Perspective."—*Sub-Title.*

1250 KNIGHT (Charles). Gallery of Portraits, with Memoirs. 168 *exquisitely engraved portraits, with cuts, etc.* 7 vols, 4to, half calf gilt. London, 1833–37

ORIGINAL impressions of the plates published at £7 7s. *i. e.* $36 in cloth. The memoirs are by distinguished biographers and the portraits include persons of all ages in the world's history.

MAGNIFICENT COPY OF "LE MOYEN AGE"—SUPERBLY BOUND BY BERTRAND.

1251 LACROIX ET SERE. Le Moyen Age et la Renaissance, Histoire et Description des Mœurs et Usages, du Commerce et de l'Industrie, des Sciences, des Arts, des Littératures et des Beaux-Arts en Europe, A.D. 500–1600. *Illustrated with upwards of* 300 *fine plates, many of which are executed in* GOLD, SILVER AND COLORS, *from curious, exquisitely beautiful, and singular objects of Middle-Age Art, illustrative of Ancient Costumes, Manners, Designs in Fresco Painting, Stained Glass, Missal, and other Illuminations, Furniture, Jewelry, Armor, etc.* 5 vols, thick 4to, beautifully bound by Adolph Bertrand in full crushed red levant morocco extra gilt, inside gold borders, rounded corners, gilt edges. Paris, 1848–51

Rare and a genuine original subscription copy of this most magnificent work. It was published at 400 francs, always maintained its price and now being entirely out of print and very scarce has rapidly risen to much greater value. The inferior reissue in two volumes imperial octavo has raised the price of the original. The engravings exhibit specimens of curious and beautiful objects in Mediæval Art from all parts of Europe. There is, indeed, no other publication giving such a faithful picture of everything connected with the Middle Ages, while as a drawing-room book none could surpass it in beauty and interest.

Lacroix and Sere's "Moyen Age" is undoubtedly one of the most interesting as well as splendid works yet published on the Arts of the Middle Ages, to which it serves as a sort of encyclopedia. It exhibits choice specimens of architecture, sculpture, painting, furniture, stained glass, arms and armor, manuscripts, missals, tapestry, gold and silver work, etc., etc.

LAIRESSE'S PRINCIPLES OF DESIGN—PROFUSELY ILLUSTRATED.

1252 LAIRESSE (Gerard de). Principes du Dessein; ou Methode Courte et Facile pour Apprendre cet Art en Peu de Tems. *With numerous plates of anatomical figures, nudes, animals, birds, etc., also vignette on title and illustrations in the text.* Folio, half roan. Amsterdam, 1746

Scarce. "Gerard de Lairesse had the affliction of being deprived of his sight in 1690, when he was only fifty years of age; but such was his love for the art that he continued to his death to communicate his ideas on the theory and practice of it in discourses to the contemporary artists, from which were collected the materials for the treatise on Design and Coloring, published after his death. As an engraver, Gerard Lairesse claims particular notice. He etched a great number of plates from his own designs, executed with great freedom and spirit; the lights are broad and powerful and the eye is carried at once to the principal figures of the composition."—Bryan.

1253 LAMB—Mary and Charles Lamb. Poems, Letters and Remains, now first Collected with Reminiscences and Notes by W. Carew Hazlitt. *Portrait, and other illustrations, and fac-similes.* 4to, half morocco, cloth sides, top edge gilt. London, 1874

Large paper copy.

LANDON'S GREAT WORK ON ART—ILLUSTRATED WITH 2,500 STEEL PLATES.

1254 LANDON (C.). Annales du Musée et de l'Ecole Moderne des Beaux-Arts. Recueils de Gravures au trait, d'après les Principaux Ouvrages de Peinture, Sculpture ou Projets d'Architecture, qui, chaque année, ont remporte le prix, soit aux écoles speciales, soit aux concours nationaux ; les productions des Artistes en tous genres, qui, aux differents expositions, ont été citées avec eloges ; les morceaux, les plus estimes de la galerie de Peinture ; la suite complete de celle des Antiques ; Edifices Publics, etc., redigé par C. LANDON, peintre, pensionnaire de la Republique a l'Ecole des Beaux-Arts, a Rome, membre de la Societe Philotechnique, et de celle libre des Sciences, Lettres, et Arts de Paris. *Illustrated with some* 2,500 *fine outline engravings of the best paintings, sculpture and Architecture.* 38 vols, small 8vo, half calf gilt.
Paris, 1802 *et passim.*

VERY SCARCE. There is no other work which gives so many well executed representations of the works of the great painters of the Nineteenth century. It is particularly strong in the productions of the principal artists of the Napoleonic era such as David, Girodet, Gros, Canova, etc. The above set has all the supplements and is divided as follows : Vols. 1 to 16, An X, 1801 a 1810 ; 17, An X, 1801 a 1810, Tome Complementaire ; 18-21, Paysages et Tableaux de Genre, 4 vols; 22–25, 1810 a 1814, 4 vols; 26, Galerie Giustinini ani; 27–28, 1808 2 vols ; 29, 1810; 30–31, 1812, 2 vols; 32, 1814; 33, 1817; 34-35, 1819, 2 vols; 36–37, 1822–1823, 2 vols; and 38, Galeries Massias.

1255 [LANDON (L. E.).] Drawing Room Scrap Books, with Poetical Illustrations by "L. E. L." *Nearly* 100 *fine steel engravings by* MOTE, PORTBURY, ALLEN *and others after the original drawings by* PROUT, SIR T. LAWRENCE, HARDING, *etc.* 4 vols. 4to, morocco gilt extra, gilt edges.
London, 1836–39

1256 LANDSCAPE ANNUALS for the Years 1830 to 1839 inclusive. *The illustrations to, comprising* 232 *engravings of views in Italy, Switzerland, France, Spain, Portugal and Morocco from drawings by* PROUT, HARDING, ROBERTS, HOLLAND, *etc.* (*some foxed*). Large folio, loose in cloth portfolios. London, 1839

INDIA PROOFS MOSTLY BEFORE LETTERS and published at £36 15s., *i. e.*, nearly $185.

1257 LA ROCHEFOUCAULD (François, *Duke de*). Réflexions ou Sentences et Maximes Morales. *Portrait* (*foxed slightly*). 8vo, mottled calf gilt, marbled edges.
Paris, 1827

BROAD MARGINS, with portrait by Royer.

1258 LA ROCHEFOUCAULD. Pensées, Maximes et Réflexions Morales. 12mo, old calf gilt. Paris, 1777.

1259 LAURENT-RICHARD. Catalogue de Tableaux Modernes et de Tableaux Anciens composant la Collection. *Illustrated with* 47 *etchings.* Large 8vo, sewed, uncut. Paris, 1878

1260 LAURENT-RICHARD. Another copy of the same, *but with* 29 *etchings.*

BEAUTIFULLY ILLUSTRATED WORK ON SCOTLAND.

1261 LAWSON (John Parker). Scotland Delineated. 72 *Lithotints of Cities, Towns, Cathedrals, Abbeys, and other Monastic Remains, Castles, Baronial Mansions, Mountains, Rivers, the Sea Coast, and other Picturesque Scenery from original drawings of* STANFIELD, CATTERMOLE, CRESWICK, ROBERTS, HARDING, TURNER, NASH *and others.* Large 4to, elegantly bound in red impressed morocco gilt extra, bevelled sides, broad inside gold borders, edges gilt by CARSS (binding rubbed slightly).

London, *Day and Son, n. d.*

ORIGINAL EDITION of this beautiful work with the fine plates in two and three tints. This copy came from the Library of Robert Gibson and has his inserted heraldic book-plate. Published at £4 4s. in cloth.

THE SPLENDID LEBRUN GALLERY—ORIGINAL EDITION WITH BRIGHT IMPRESSIONS OF THE PLATES.

1262 LE BRUN (T. P. P.). Galerie des Peintres Flamands, Hollandais et Allemands; Ouvrage Enrichi de Deux Cent une Planches gravées d'après les Meilleurs Tableaux de ces Maitres, par les plus habiles Artistes de France, de Hollande et d'Allemagne, avec un Texte Explicatif pouvant servir à faire Reconnaitre leur Genre et leur Manière, et Faire Prononcer sur le Mérite et la Valeur de leurs Productions; des Notes Instructives sur la Vie de Plusieurs Peintres dont aucun Auteur n'avait parlé; et une Table Alphabétique des Noms. des Maitres, la plus Complette et la plus Etendue qui ait paru jusqu'à ce jour par M. LEBRUN, Peintre. *Illustrated with* 204 *plates most beautifully engraved after the works of the great masters.* 3 vols. in 2. Folio, half morocco, red edges. Paris, 1792–96

ORIGINAL BRILLIANT IMPRESSIONS AND A GENUINE COPY OF THE ORIGINAL EDITION. The coppers of this beautiful Gallery have been repeatedly worked but an original, like the above, does not often occur. In Quaritch's catalogue £200, *i. e.*, $1,000 was asked for the above, *vide* inserted catalogue cutting and a MS. note on an end paper says—"Bought of B. Quaritch, 15 Piccadilly." This unusually fine and perfect copy of this rare Gallery, contains 204 fine copper-plates after the Old Masters of the Flemish, Dutch and German Schools, including examples of Rembrandt, Durer, Holbein, Rubens, Van Dyck, Potter, Teniers, Ostade, Hals, Dow, Bol, Mieris, Terburg, Metzu, Waterloo, Netscher, Bergen, etc., etc., engraved by Houbraken, Deguevanviller, Vinkles, Vancher, Le Bas, Guttenberg and others of the best engravers of the period.

This fine work, which was twenty years in publishing, is one of the most in-

teresting of its class, and exhibits nearly all the best pictures of the Flemish School, with the history, description and mercantile value of each, written by a painter whose whole life was devoted to this particular department.

The picture dealers in all countries refer to the opinion of Lebrun as of the first authority.

1263 LEONARDO DA VINCI. Principes de Dessin. *Portrait and 41 plates, after the original designs of the great master (one mended).* Folio, half calf. Paris, *n. d.*

SCARCE. "Count Algarotti held this work in such high estimation that he thought it the only one necessary to be placed in the hands of a student in the art."—BRYAN.

1264 LETTERE AMERICANE. *Engraved titles.* 2 vols. small 4to, half vellum. Cosmopoli, 1780

1265 LIBERAL (The). Verse and Prose from the South. 2 vols. 8vo, half calf gilt, marbled edges. London, *John Hunt*, 1822

RARE. Shelley, Byron, Leigh Hunt and their friends were contributors to "The Liberal."

LIBRI COLLECTION—MAGNIFICENT VOLUME PRINCIPALLY ILLUSTRATING ITS MOST RARE BINDINGS.

1266 LIBRI. MONUMENTS INEDITS ou Peu Connus Faisant Partie du Cabinet de GUILLAUME LIBRI et qui se Rapportent à l'Histoire de l'Ornamentation chez Différents Peuples. *Illustrated with over 60 plates, printed in gold and colors, of remarkable bindings, manuscripts and other works of art in the famous* LIBRI COLLECTION. Square large folio, half crushed levant morocco gilt, top edge gilt, others uncut and in leather rimmed drop case. London, 1864

VERY RARE, with the French and English text in parallel columns. This volume is more particularly devoted to bindings and includes some of the grandest examples in existence and belonging to such famous collectors as Pope Pius V., Grolier, Leo X., Louis de Saint Maur, Cardinal Madruzzio, Canevari, Edward VI. of England, Pope Sixtus V., Thomas Maioli, Henry III. of France, Charles Lorraine, Diana of Poitiers (almost a fac-simile of number 169 of this collection and one of the set), Earl of Leicester, Benedict XIII., marvelous embroidered binding, Marguerite de France, Anne of Austria, Christina of Sweden, Lord Burleigh, Louis XIII., etc. The jeweled bindings are particularly noticeable.

1267 LIEB UND KUNST. Denkspruche mit Initialen gemalt von ALWINE SCHRODTER. 12 *beautiful chromo-lithographic plates in colors and metals, and of flowers and poetry.* Square folio, loose in cloth portfolio. Frankfort, 1867

LIEVRE'S SUMPTUOUS WORK ON CELEBRATED COLLECTIONS—SPLENDIDLY BOUND AND ILLUSTRATED WITH ETCHINGS.

1268 LIEVRE (Edouard). Collections Celebres d'Œuvres d'Art Dessinées et Gravées d'après les Originaux, Textes Historiques et Descriptifs par MM. F. DE SAULCY, ADRIEN

DE LONGPERIER, A. W. FRANKS, CTE. MELCHIOR DE VOGUE, A. SAUZAY, RIOCREUCX, CTE. CLEMENT DE RIS, EDOUARD DE BEAUMONT, PAUL MANTZ, A. JACQUEMART, ERNEST CHESNEAU, E. DU SOMMERARD, O. PENGUILY L'HARIDON, HENRY COLE, BARBET DE JOUY, BON J. DE WITTE, ADALBERT DE BEAUMONT, AMBROISE FIRMIN DIDOT, ALFRED DARCEL, EDOUARD FOURNIER, A. TAINTURIER ET PH. BURTY. *Illustrated with numerous etchings, colored initials, etc.* 2 vols. folio, crushed red levant morocco extra, gilt edges, inside gold borders, rounded corners, edges gilt on marble. Paris, 1866–69

HANDSOME COPY, BEAUTIFULLY BOUND, of this splendid book, printed by J. Claye, on paper specially made by Uthil-Dupont, and with the etchings struck off by Auguste Delatre. The plates illustrate some of the very finest examples of arms, armor, jewelry, wood carvings, bronzes, ceramics, gems, watches, ivories, furniture, glassware, bindings, etc., in some of the most famous collections of Europe.

1269 LINDA ET BISACCIONI. Le Relationi et Descrittioni Universsall et Particolari de Mondo. Thick small 4to, vellum. Bologna, 1674

RARE, with heraldic library stamp on title.

1270 LINTON (E. LYNN). The Lake Country. *Map and* 100 *beautiful woodcut illustrations by* W. J. LINTON. 4to, calf gilt, marbled edges. London, 1864

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1271 LLOYD (H. E.). Architectural Beauties of Continental Europe. 28 *finely etched plates and* 56 *vignettes in text by* JOHN CONEY.—ALL PROOFS ON INDIA PAPER. Square large folio, half roan, cloth sides (foxed somewhat). London, *Harding*, 1831

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London, *Longman & Co.*, 1842

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London, *Jacob Tonson, at Shakespear's-Head*, 1718

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1276 LYTTON (Lord).—*Illustrations to* BULWER LYTTON'S "*Pilgrims of the Rhine*," *by* DAVID ROBERTS, MACLISE, *and others*, 27 INDIA PROOFS *with letters, beautifully engraved on steel.* Folio, loose in portfolio. London, 1834

LARGE PAPER. Published at £3 3s. by Saunders and Ottley.

1277 ABERLY (J.). The Print Collector, an introduction to the knowledge of ancient prints, with suggestions as to the mode of collecting, edited, with an introduction and notes, by ROBERT HOE, Jr. *With etchings and other illustrations by* J. F. SABIN, *etc.* Thick large 8vo, fresh half crushed brown levant morocco, top edges gilt. N. Y., 1880

"The book commends itself alone without comment to all collectors and lovers of prints, and it is so wholly without rivals in its comprehensiveness and accuracy that its publication makes it at once a necessary part of every collector's library, while as a history of engraving and kindred arts it is invaluable to all classes of intelligent readers."—*New York Evening Post.*

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1278 MACAULAY (Thomas Babington). History of England, from the Accession of JAMES II. to the end of the Reign of WILLIAM III. 5 vols. polished yellow calf gilt, marbled edges. London, 1849–61

ORIGINAL and BEST LIBRARY EDITION.

1279 MAC-CARTHY REAGH (Comte de). Catalogue des Livres Rares et Precieux de la Bibliotheque de. 2 vols. 8vo, half calf gilt. Paris, *De Bure*, 1815

PRICED CATALOGUE with fac-similes of Incunables and MSS.

SPLENDID WORKS ON THE FRENCH STAGE.

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Lyons, *N. Scheuring*, 1876–77

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1281 MARIA THERESA (Empress of Austria). Annales du Règne de MARIE THÉRÈSE, Continuées jusqu'a sa Mort par FROMAGEOT. *With portrait and plates after* MOREAU LE JEUNE. Small 8vo, old marbled sheep gilt (a few pp. cut down and stained). RARE. Paris, 1871

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1282 MARLOWE (Christopher). Works, edited by A. H. BULLEN. 3 vols. large 8vo, cloth, uncut.
Boston, *Riverside Press*, 1885

LARGE PAPER and number 10 of limited edition of eighty copies.
Marlow, who was—"Educated at Corpus Christi College, Cambridge, became an actor and a dramatist, led a loose life and was killed in a quarrel, not of the most reputable character."—ALLIBONE.
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1283 MASON (George Champlin). Reminiscences of Newport. *Profusely illustrated with cuts and fac-similes, also portraits.* 4to, cloth. Newport, 1884

1284 MASSE (E. M.). L'Isle de Cuba et La Havane, ou Histoire, Topographie, Statistique, Moeurs, Usages, Commerce et Situation Politique de cette Colonie, d'Après un Journal ecrit sur les lieux. 8vo, sewed, uncut.
Paris, 1825

1285 MASSIE (J. W.). America, the Origin of her Present Conflict, her Prospect for the Slave and her Claim for Anti-Slavery Sympathy. *Map* (torn slightly). 12mo, cloth. London, 1864

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LARGE PAPER. This was a presentation copy to Robert Southey, and contains an autograph letter written to the poet when the volume was forwarded to him, by its publisher, John Murray, who is immortalized in the lines of Byron.

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The set of the "Musée Français" has both the text in French and English. It includes the remarkable print of "the Laocoon" engraved by Bervic, and of which proof impressions have been sold in London as high as £30, *i.e.*, $150, also Raffaello's "Madonna de la Sedia," which may be called the masterpiece of J. G. Muller; the "Transfiguration" of Raffaello; "St. Cecilia"; "Infant Hercules," etc.

The "Musée Français" was published in 80 livraisons at 48 francs each, being 3840 francs, *i.e.*, $768, unbound.

The essay in the volume of the "French School" of the above, and treating of "Engravings," has been reversed, with that belonging to the volume containing the "Statues." The "French School" is illustrated by 61 plates. There are 79 plates to the "Italian School," of which plate 40 is slightly torn in the margin. 121 plates are assigned to the "Dutch School," and the text of plate 87 is holed. The volume of "Statues" has 82 plates.

The Musée Royal is in very fine order, and is on thick paper with the text as published in French only. The plate of "Susanna at the Bath" is unfortunately lacking, but can be easily obtained in Europe.

This very interesting publication is undoubtedly the most magnificent work ever issued from the Parisian press; and it perpetuates the matchless collection which formerly graced the Louvre, combining, as it did, nearly all the excellence of which the various countries on the Continent could boast in painting and sculpture. And although a chain of wonderful events has restored many of the brightest gems of art to their rightful owners, so much of excellence still remains, that the gallery of the Louvre is yet, to the man of taste, the greatest attraction in Paris, and the very circumstance of the dispersion of so many wonderful productions gives additional value to the work which describes them in a collected state. This work is not a mere collection of prints. It contains many luminous and masterly dissertations upon the state of the arts in different ages, observations upon the style, excellence and defects of the various schools of painting; a minute description of every painting, etc., drawn with extreme care and correctness.

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Naples, 1824–43

Splendid copy on fine paper, and from the library of William Beckford of Fonthill, author of "Vathek." It has the quartered and impaled coat of arms and motto of that eminent bibliophile, stamped in gold on the sides. This beautiful and highly interesting work includes all the recent excavations of Pompeii, Herculaneum, etc., with a detailed account from year to year of the work performed; also Paintings by the great masters of the Italian Schools.

1313 MUSEO PIO CLEMENTINO da Feoli e Costa. 24 *very large double plates of Architecture and Interior Decoration of this famous museum with the arrangement of the ancient sculpture therein.* Square maximo, splendidly bound in mottled calf, extra gilt, inside gold borders, edges gilt.

Rome, 1782

Large paper copy of this magnificent series, exhibiting the most famous ancient sculpture preserved in the City of Rome.

1314 NAPOLEON.—[Tardieu (A.)] La Colonna de Grande Esercito d'Austerlitz o Della Vittoria Monumento Trionfale di Bronzo Eretto Nelle Piazza Vendome di Parigi. *With* 38 *plates illustrative of the Vendôme Column in Paris.* 4to, half russia, uncut. Florence, 1840

1315 NAPOLEON. Life of Empress Josephine, by Headley. *Steel portrait.* 12mo, cloth. Auburn, 1853

LARGE PAPER AND OPEN LETTER INDIA PROOFS OF NASH'S VIEWS OF PARIS.

1316 NASH (Frederick). Picturesque Views of the City of Paris and its Environs; consisting of Views on the Seine, Public Buildings, Characteristic Scenery, etc., with descriptions in English and French by JOHN SCOTT and P. B. DE LA BOISSIÉRE. *With* 64 *highly finished steel engravings.*—OPEN LETTER PROOFS ON INDIA PAPER *by* COOKE, GOODALL, *etc.* 2 vols in 1. Large 4to, morocco super-extra, gilt edges. London, 1820

LARGE PAPER. ORIGINAL EDITION, with superb impressions of the plates.

HANDSOME COPY OF NASH'S MANSIONS, WITH THE PLATES COLORED BY HAND.

1317 NASH (Joseph). The Mansions of England in the Olden Time, Re-Edited by J. CORBET ANDERSON. *With* 104 *views*, COLORED BY HAND, *mounted on card-boards, with gilt borders, and depicting the most characteristic features of the domestic architecture of the Tudor Age, and also illustrating the costumes, habits and recreations of our ancestors in the mother country.* 4 vols. of plates and 1 vol. of descriptions forming a magnificent work of 5 vols., handsomely bound in half red crushed levant morocco extra gilt, edges gilt. London, *Henry Sotheran and Co.*, 1869

SUMPTUOUS COPY, COLORED BY HAND, and of which only 50 copies were executed as above with hand-colored plates and large paper text. The publisher's price for sets like the above has been £45, *i. e.*, $225, without the U. S. duty, about one-half the cost of the original issue. These illustrations in water-colors are faithful copies of the original sketches, which were drawn and printed on the spot. The figures which enliven each scene are all, both as regards their costumes and occupations, taken from the most trustworthy authorities, and are introduced not merely as pictorial adjuncts, but from a desire to identify the edifices they illustrate with the characters and habits of a people that have now passed away, and to represent in some of its peculiarities, "the very age and body of the time." No pictorico-architectural work was ever so immediately successful on its publication as Nash's "Mansions," and this resulted not only from the interesting specimens of the Grand Domestic Architecture of England which were selected, but from their having been executed by a first-class draughtsman, distinguished by very superior taste.

The following is the list of illustrations in this grand and sumptuous work :

Vol. I.—East Barsham, Norfolk, Doorway; Hatfield, Herts, 2 plates; Ockwells, Berks, 3 plates; Wakehurst, Sussex, 2 plates; Bramshill, Hants, 2 plates; Crewe Hall, Cheshire, Staircase; Southam, Gloucestershire; Westwood, Worcestershire; Beddington, Surrey, Hall; Boughton-Malherbe, Kent; Penshurst, Kent; Franks, Kent; Holland House, Kensington, 2 plates; Sutton Place near Guildford, Surrey; Losely, near Guildford; Haddon Hall, Derbyshire, 5 plates.

Vol. II.—Combe Abbey, Doorway; Audley End, Essex, 2 plates; Littlecotes, Wilts, Hall; Moathouse, Ightham, Kent, 2 plates; Bolsover Castle, Derbyshire, Hall; Broughton Castle, Oxon., Drawing Room; Wroxton Abbey, Oxon., 2 plates; Hardwicke Hall, Derbyshire, 4 plates; Hever Castle, Kent,

2 plates; Sutton Place, near Guildford, Surrey; Knowle, Kent, 7 plates; Bramshill, Hants, Stairs to the Terrace; Postlip Hall, Gloucestershire, Room.

Vol. III.—Cransborne, Dorsetshire; 2 plates; Burleigh, Northamptonshire, 2 plates; Parham, Sussex, Hall; Wollaton, Nottinghamshire, 2 plates; Lahyndroc, Cornwall, Gallery; Aldermaston, Berks, Staircase; Athelhampton, Dorsetshire, 2 plates; Waterstone, Dorsetshire; Chastleton, Oxon., Drawing Room, Hatfield, Herts, 2 plates; Charlecote, Warwickshire; Hampton Court, Middlesex, 2 plates; Dorfold, Cheshire, Drawing Room; Montacute, Somerset, Porch; Penshurst, Kent, Hall; Compton Wyngate, Warwickshire, 2 plates; Bramhall Hall, Cheshire, 3 plates.

Vol. IV.—Igtham, Kent, Entrance to the Moathouse; Lyme Hall, Cheshire, Bay Window; Levens, Westmoreland, 5 plates; Brereton, Cheshire; Bramhall, Cheshire, Banqueting Hall; Sizergh, Westmoreland, Inlaid Chamber; Crewe Hall, Cheshire, 2 plates; Bingham—Melcombe, Dorsetshire; Kenilworth, Warwickshire, Room in the Gate-house; Speke, Lancashire, 5 plates; Adlington, Cheshire, Hall; Milton Abbey, Dorsetshire; Borwick Hall, Lancashire; Aston Hall, Warwickshire, 3 plates; Moreton Hall, Cheshire.

1318 NASH. The same, *with* 104 *plates, but uncolored.* 4 vols. large 4to, fresh cloth gilt, top edges gilt.

Published at £6 6s.

1319 NECKER (Jacques). Administration des Finances de la France. 3 vols. 8vo, elegantly bound by DÉROME in green crushed morocco gilt, inside gold borders, edges gilt.

(Paris), 1784

RARE, printed on thick paper and a splendid example of Dérome's binding. This is one of the grand copies printed on toned paper that Louis the Sixteenth's Prime Minister had printed specially for presents. This copy, which has inserted the quartered heraldic book-plate of Haller, also has the following note from the Biographie Universelle—"Ce livre reste classique en son genre, paru en 1784 et 80,000 exemplaires s'en vendirent en peu de jours; jamais sujet aussi serieux n'avait excité une curiosité aussi universelle."

1320 NEUVILLE (A. de). A Coups de Fusil par "Quatrelles." *With thirty charming illustrations by* DE NEUVILLE. Large 4to, half morocco gilt, top edge gilt, others uncut.

Paris, 1877

HANDSOME GALLERY OF ENGRAVINGS OF BRITISH ART.

1321 NEW GALLERY OF BRITISH ART, with Descriptive Text. *Consisting of* 120 *engravings on steel from the works of distinguished British painters.* 2 vols. large 4to, half morocco gilt, cloth sides, gilt edges. N. Y., *Appleton, n. d.*

The artists represented in this beautiful series are —H. Dawson, F. Goodall, Erskine Nicoll, F. Holl, J. Phillip, T. Creswick, Sir Edwin Landseer, Daniel Maclise, P. H. Calderon, R. Ansdell, J. S. Copley, W. Mulready, Sir T. Lawrence, Sir J. Reynolds, Sir A. Callcott, Marcus Stone, T. Faed, D. Roberts, W. Collins, Mrs. E. M. Wood, G. J. Pinwell, G. Romney, J. Linnell, G. H. Fripp, C. W. Cope, J. F. Herring, P. Williams, T. Unwins, E. M. Ward, G. E. Herring, Sir M. A. Shee, J. S. Raven, F. Tayler, T. Gainsborough, B. W. Leader, S. L. Fildes, J. C. Loutherbourg, C. S. Lidderdale, W. F. Witherington, Miss R. Solomon, A. Solomon, G. Jones, G. Smith, F. R. Lee, T. S. Cooper, Frederick Leighton, J. Nash, E. J. Poynter, R. Wilson, H. P. Briggs, C. Stanfield, L. J. Pott, W. Callow, J. Pettie, S. Bough, A. Cooper,

T. M. Richardson, Sir David Wilkie, F. R. Lee, Sir W. Allan, W. Evans, E. Davis, T. S. Goode, J. A. Hammersley, W. P. Frith, Vicot Cole, R. A. Hillingford, J. Tennant, R. Rothwell, J. D. Harding, R. P. Bonnington, H. T. Dawson, Joseph Clark, Holman Hunt, G. Lance, Sir C. L. Eastlake, W. Hogarth, Birket Foster, Jacob Thompson, C. W. Nicholls, J. Constable, H. Le Jeune, A. Clint, D. W. Wynfield, J. A. Bell, J. E. Millais, C. J. Lewis, A. H. Burr, C. R. Leslie, G. Chambers, H. Jutsum, J. V. Gibson, J. C. Hook, H. Wyatt, J. W. Inchbold, C. Landseer, T. Graham, P. Nasmyth, etc.

The beautiful plates were engraved by L. Stocks, J. C. Bentley, C. Cousen, J. Redway, F. Joubert, W. Greatbach, W. Richardson, E. Challis, H. Bourne, C. W. Sharpe, F. A. Heath, R. Graves, E. Goodall, W. Finden and other well-known engravers.

1322 NEW TESTAMENT of Our Lord and Saviour Jesus Christ. *With engravings on wood from designs of* FRA ANGELICO, LORENZO DI CREDI, FRA BARTOLOMEO, TITIAN, RAPHAEL, GAUDENZIO FERRARI, DANIEL DI VOLTERRA, *and others, also exquisite marginal ornaments, initial letters, medallions, etc.* Thick 4to, illuminated cloth gilt, edges gilt. London, *Longmans*, 1883

This chef-d'œuvre of typography and wood engraving was published at three guineas. Both text and illustrations are printed in bistre.

FAMILY OF LOVE—UNIQUE AND EXTREMELY RARE.

1323 [NICKLAES (Heinrich).] Institutio Puerorum, 1575; Exhortatio de Eerste Vormaninge, 1573; Dicta H. N. Leerastige Rede; Epistolæ H. N. de Vornompste Epistelen; Terra Pacis VVare Getu genisse van idt Geistelick Landtschop des Fredes, Cologne, 1580. *Illustrated with numerous curious symbolical engravings.* 4to, morocco gilt, edges gilt. Cologne, etc., 1573–80

UNIQUE, EXCEEDINGLY RARE and ORIGINAL EDITIONS. Every page is ruled around with red ink by hand, and there are inserted, in addition to the regular engravings, a number of plates executed by R. Gaywood, 1656, and which doubtless appeared in the English translations, and of which Lowndes says:—"The works of Nicholas were by royal proclamation, 13 of October, 22nd Elizabeth, ordered to be burnt and all persons declared punishable for having them in their possession without the ordinarie's permission."

On the title of the tracts is the note—"The engravings by Gaywood." They are of a symbolical character and almost as wild and fantastic in their conception as the works of William Blake. They illustrate the doctrines and opinions of the sect of the "Family of Love" of which Henry Nicholas was the founder in the sixteenth century. The following is one author's account of this predecessor of the English Agapemone and Oneida Community of our own days:—"A society similar in its aims and character, though not conventual in its form, existed in England in the 16th and 17th centuries. It was called the 'Family of Love.' Its founder is generally supposed to have been Henry Nicholas, a native of Munster in Westphalia, but who lived a considerable time in Holland. He held himself to be greater than Moses or Christ, for the former only taught men to hope and the latter to believe, while he first announced the doctrine of Love. He made his appearance about 1540. Others, however, are of opinion that the real father of this 'Family' was one David George, a fanatical Anabaptist of Delft, in Holland, who died in 1556, and who imparted his 'damnable errors' to Nicholas, an old friend of his. In the reign of Edward VI., according to Fuller, Nicholas came over to England and commenced the perversion of silly

people in a secret way. By 1572 they had apparently increased in numbers considerably, for in that year one John Rogers published a work against them, entitled 'The Displaying of an Horrible Secte of Grosse and Wicked Heretiques, naming themselves the Family of Love, with the lives of their Authours, and what Doctrine they teach in Corners.' In 1580, Queen Elizabeth issued a proclamation for the hunting out and punishing of the 'damnable sect.' The Family of Love, or 'Lust rather,' as old Fuller has it, tried to insinuate themselves into the good graces of King James by presenting a petition, casting aspersions on the Puritans. At length the society expired from a continual exposure to the effects of ridicule in prose and verse, as well as from its own intrinsic worthlessness. Their doctrines seem to have been a species of pseudo-spiritual sentimentalism, resulting in gross impurity."

1324 NISARD (Charles). Chansons Populaires chez les Anciens et chez les Français, Essai Historique Suivi d'une Etude sur la Chanson des Rues Contemporaines. *Folding front.* Small 8vo, polished calf gilt, inside gold borders, edges gilt. Paris, 1867

SCARCE. Well bound and with the inserted heraldic book-plate of John Duerdin. A remarkable work and the best authority on the subject, including "Chansons d'Amour" and "Chansons Bachiques."

1325 NORMAND (Alfred). Architecture des Nations Etrangères, Etude sur les Principales Constructions du Parc. *With 73 fine plates, some tinted.* Square folio, half red morocco gilt, top edge gilt. Paris, 1870

1326 NORTHWEST COAST OF AMERICA: Being Results of Recent Ethnological Researches from the Collections of the Royal Museum at Berlin. Published by the Directors of the Ethnological Department, translated from the German. *With 13 plates, 5 of which are in colors.* Square large folio, fresh half morocco, cloth sides. N. Y., *n. d.*

Published at twenty dollars.

1327 NOTES AND QUERIES. A Medium of Inter-Communication for Literary Men, Artists, Antiquaries, Genealogists, etc. From Commencement in November, 1849, to December, 1867, inclusive, being first, second and third series complete. Together 24 vols. 4to, cloth, uncut. London, 1849

A work of constantly increasing value and importance and that no library should be without. Sets are now difficult to procure complete, and are daily enhancing in value. The earlier series have been for some time out of print.

1328 NOUVELLES ETRENNES SPIRITUELLES. *Illustrated with numerous rude woodcuts.* Minimo, old red morocco extra, inside gold border. Paris, *n. d.*

LARGE PAPER AND HANDSOME COPY OF SPANHEM'S ANCIENT COINS AND MEDALS.

1329 NUMISMATICS.—SPANHEM (Ezechiel). Dissertationes de Præstantia et usu Numismatum Antiquorum Editio Noua In quæ editæ antea Dissertationes recensentur, mul-

tisque accessionibus loclupletantur; aliæ nunc primum prodeunt; singulæ autem selectis insignium Numismatum Iconibus illustrantur, etc. Ex Auctoris Autographo editum ac Numismatum Iconibus illustratum ab ISAACO VERBURGIO. *Illustrated with fine portraits of the author and* GEORGE II. *then* PRINCE OF WALES *and numerous engravings of coins.* 2 vols. thick folio, old calf gilt.

Amsterdam and London, 1706–17

LARGE PAPER and RARE. From a regal library and stamped on the back with crowns, etc. This is the most complete work which has ever appeared on the subject of medals, and is justly esteemed a real treasury of erudition. Later antiquaries are unsparing in their commendations and unanimously pronounce it a "chef-d'œuvre." The Heath copy sold for £3 13s. 6d.

1330 NUMISMATICS.—THESAURUS MORELLIANUS sive Familarum Romanorum Numismata Omnia nunc primum editit et Commentario perpetuo illustravit SIGEBERTVS HAVERCAMPUS. *Illustrated with several thousand finely engraved figures of coins.* 2 vols. folio, old calf.

Amsterdam, 1734

RARE. The standard work on the Roman coinage and by the celebrated numismatical antiquary Andrew Morelli. The Morelli Cabinet was one of the most complete and finest collections of Roman coins ever brought together. The learned descriptions and dissertations by Havercamp are of great historical importance.

1331 NUMISMATICS.—ADLER (J. G. C.). Collectio Nova Nvmorvm Cvficorvm sev Arabicorvm Vetervm. 4to, boards.

Altona, 1795

RARE WORK on the ancient Arabic coinages.

1332 NUMISMATICS.—HUMPHREYS (Henry Noel). Coinage of the British Empire, an Outline of the Progress of the Coinage in Great Britain and her Dependencies from the Earliest Period to the Present Time. 24 *fine plates, some beautifully worked in gold, silver and copper.* 4to, cloth gilt, edges gilt. London, *David Bogue*, 1855

1333 LD ENGLISH DRAMATISTS:—

I. JONSON (Ben). Works, with Memoir by BARRY CORNWALL. *Fine portrait and engraved vignette title.* 1 vol. in 2.

London, 1838

II. BEAUMONT (Francis) *and* FLETCHER (John). Works of, with Introduction by GEORGE DARLEY. *Portraits and engraved titles.* 2 vols. in 4. London, 1840

III. WYCHERLY, CONGREVE, VANBRUGH, and FARQUHAR,

with Biographical and Critical Notices by LEIGH HUNT. *Portrait and engraved title.* 1 vol. in 2.
London, 1840

IV. MASSINGER and FORD. Dramatic Works, with an Introduction by HARTLEY COLERIDGE. *With portrait and engraved title.* 1 vol. in 2. London, 1839

TOGETHER 5 vols. in 10. Large 8vo, cloth, totally uncut.
London, 1838–40

FINE SET, with splendid impressions of the portraits and vignettes, which were engraved by Finden and Robinson from the original paintings by Sir Peter Lely and others.

1334 ORANGE (Princess of). Memoires sur la Vie et la Mort de la SERENISSIME PRINCESSE LOYSE IULIANE Electrice Palatine née Princesse d'Orange, etc., Contenans un Abrégé de quelques Evenemens Notables de Nos Temps et de Divers Mysteres qui s'y sont Passez. *Fine portrait and engraved title.* Small 4to, bound by PETIT in crushed red levant morocco, inside gold borders, edges gilt on marble. Leyden, *Jean Maire*, 1645

RARE. A most interesting volume and full of information relating to Seventeenth century intrigues.

1335 ORIGINAL WATER-COLOR DRAWINGS. *A collection of 18 drawings in water-colors and sepia, mostly signed by the followiug artists*, CHARLET, OLAGNON, VAUZELLE, WETZEL, THIERY, COINY, BIRMANN, MEYER, MICHALON, THIEONON, LORY FILS, ISABEY, ATOCHE, HUBERT, PETIT, DEROY, *etc., also original autograph letter of* CHARLET *signed.* Mounted in a small quarto volume, calf blind tooled.

UNIQUE. Some of the above are very charming and are figure pieces, landscapes, marines, etc. Those by Charlet—and there are two—are in his usual humorous style.

GRAND LARGE PAPER COPY OF THE "ITALIAN SCHOOL OF DESIGN."

1336 OTTLEY (William Young). THE ITALIAN SCHOOL OF DESIGN, being a series of Fac-Similes of Original Drawings, by the Most Eminent Painters and Sculptors of Italy; with Biographical Notices of the Artists, and Observations on their Works. *With 84 large tinted fac-similes of original drawings by* CIMABUE, GIOTTO, LIPPI, GUERCINO, RAFFAELE, MICHAEL ANGELO, DOMENICHINO *and others —also many vignette illustrations.* Large folio, half morocco. London, *printed for the author*, 1823

LARGE PAPER, and published at £25 4s., *i. e.*, $126, in boards.

1337 ACOT—Figures de la Passion de Notre Seigneur Jesus Christ Accompagnées de Reflexions propres à Donner l'Intelligence de ce Mystere. *Illustrated with 35 vignette plates, engraved title and the whole of the text below the vignettes, etc., engraved from copper-plates.* 8vo, calf gilt.
Paris, *Chereau, n. d.*

Rare, and dedicated to Madame d'Orleans, Abbesse de Chelles.
"This artist [Pacot] was a native of France and flourished about the year 1690. He engraved some plates of battles and sea-fights, which are etched and finished with the graver, in a neat, spirited style."—Bryan's "Dictionary of Painters."

1338 PARDOE (Julia). Beauties of the Bosphorus. *Illustrated with portrait, vignette title, and 86 beautiful steel plates, from the drawings by* W. H. Bartlett, *and engraved by* Mossmann, Griffiths, Carter *and others.* 4to, half morocco, cloth sides, gilt edges. [London, *n. d.*]

1339 PARIS SALON de 1865. *With 50 wood-engravings of pictures and statuary, designed by the most Eminent French artists and engraved by* Boetzel. Oblong 4to, sewed.
Paris, n. d.

"Exemplaire-de-luxe" and entirely printed on China paper.

1340 Paris Exposition, 1878. Official Catalogue of U. S. Exhibitors, and compiled by T. R. Pickering. Small 8vo, cloth, totally uncut. London, *Chiswick Press*, 1878

1341 [PARKER (Robert).] Scholasticall Discovrse against Symbolizing with Antichrist in Ceremonies: Especially in the Signe of the Crosse. Small folio, old calf.
(London), 1607

Excessively rare and with neither printer's name nor place of publication. The author of this book, a Puritan divine of considerable learning and authority, who was educated at Cambridge, gave such offence by the publication of this volume that he fled to Holland. The only reason that can account for its great rarity is, that it was vindictively suppressed.

1342 PARNASSE OCCITANIEN, ou Choix de Poésies Originales des Troubadours tirées des Manuscrits Nationaux; also—Essai d'un Glossaire Occitanien pour servir a l'Intelligence des Poésies des Troubadours. 2 vols. 8vo, calf gilt. Toulouse, 1819

Rare, with inserted heraldic book-plate of "John Willm. Whittaker, Blackburn, Lancashire."

1343 PASCAL (Blaise). Pensées. 2 vols. 8vo, bound by Vogel in calf gilt, marbled edges. Paris, 1817

Large paper, and printed by Didot.

1344 PASSAGES FROM THE MODERN ENGLISH POETS. *Illustrated with* 47 *fine etchings*, PROOFS ON INDIA PAPER, *by members of the Junior Etching Club.* Folio, half roan, cloth sides, gilt edges. London, *Day and Son*, [1862]

VERY SCARCE. The etchings are by Henry Moore, M. J. Lawless, John Tenniel, F. Powell, Viscount Bury, J. Whistler, Lord G. Fitzgerald, J. Clark, J. E. Millais, J. W. Oakes, J. R. Clayton, W. Gale, A. J. Lewis, J. Sleigh, C. Keene, Walter Severn, F. Smallfield and others. A few of the plates are a little foxed. They can, however, be fixed by remounting the "Indias."

1345 PATON. COLERIDGE'S Rime of the Ancient Mariner. *Illustrated by* J. NOEL PATON—20 *charmingly executed outline plates.* Oblong large 4to, cloth, gilt edges. London, *Art Union of London*, 1863

1346 PATTISON (Mrs. Mark). The Renaissance of Art in France. *With* 19 *illustrations on steel.* 2 vols. 8vo, fresh half morocco, top edges gilt, others uncut. London, 1879

Written by the present wife of Sir Charles Dilke. "This is the first complete account that has appeared of one of the most important, and at the same time difficult, periods in the history of French art. . . . In any case, Mrs. Pattison's work, even now, is an indispensable guide to its subject. No reader will lay down the work, carefully thought out and attractively written, without a feeling of satisfaction, and there is probably no man in this special branch of art who would not have been glad to have written such a work."—*London Athenæum.*

1347 PEIGNOT (Gabriel). Traité du Choix des Livres. Small 8vo, half morocco. RARE. Paris, *Renouard*, 1817

1348 PENLEY (Aaron). English School of Painting in Water-Colors: its Theory and Practice, with the Several Stages of Progression. *Accompanied with* 47 *illustrations in the first style of chromo-lithography.* Large folio, cloth gilt. London, *Henry Sotheran and Co.*, 1880

This best work on painting in water-colors was published at four guineas.

EDITION-DE-LUXE OF PEPYS.

1349 PEPYS (Samuel). Diary and Correspondence of, from his MS. Cypher in the Pepysian Library, with a Life and Notes by RICHARD, LORD BRAYBROOKE, deciphered with Additional Notes by REV. MYNORS BRIGHT, M.A. *Facsimiles, etc.* 10 vols. large 8vo, boards, totally uncut as issued. N. Y., 1884

LARGE PAPER. Limited edition of 169 copies, of which the above is on Holland paper, and is number 99. Pepys' Diary presents a true and most interesting portraiture of the busy and important times of King Charles I., Oliver Cromwell, King Charles II., King James II. and King William. There are no books of their class in the language for which it is more desirable that the widest possible circulation should be obtained.

1350 PERCY (Bishop). Folio Manuscript Ballads and Romances, edited by J. W. HALES, F. J. FURNIVALL and

others. *Fac-simile front.* 3 vols. thick 8vo, old half morocco, cloth sides, totally uncut. Roxburghe style.
London, 1867–68

LIMITED EDITION. Printed for subscribers of the Ballad Society only.

UNIQUE AND LARGE PAPER COPY OF PERRAULT'S FAIRY TALES.

1351 PERRAULT (Charles). Contes des Fées en Prose et en Vers Deuxième Edition Revue et Corrigée sur les Editions Originales et Précédée d'une Lettre Critique par CH. GIRAUD de l'Institut. *Illustrated with charming vignette engravings, and some* 65 EXTRA PLATES *carefully inlaid or mounted,* MANY BEING OF RARITY, PROOFS BEFORE LETTERS, *etc.* Thick 8vo, bound by TOUT in half crushed levant morocco, top edge gilt, others uncut. Lyons, 1865

UNIQUE and LARGE PAPER, of which only a very limited edition was printed. Among the extra illustrations are: portrait of "Colbert," artist's proof; "Merlin;" "Tale of the Genii," a series of plates by Stothard; "Mme. de Sevigne;" "Voltaire;" "Regent d'Orleans;" etc.

1352 PERROT (A. M.). Collection Historique des Ordres de Chevalerie Civils et Militaires existant chez les differens Peuples du Monde, suivie d'un Tableau Chronologique des Ordre Eteints. *Illustrated with some* 40 *plates, and* COLORED BY HAND, *representing crosses, medals, ribbons, costumes, of nearly all decorations, ancient and modern.* 4to, old cloth. Paris, 1820

UNIQUE and RARE. One of the most uncommon works on chivalric decorations and orders, and includes that of the American Cincinnati.

PICART'S RELIGIOUS CEREMONIES.

1353 PICART (Bernard). Religious Ceremonies and Customs of the several Nations of the Known World, with Historical Explanations and several Curious Dissertations, written Originally in French, and now Published in English, with very considerable Amendments and Additions. *With more than* 100 *beautifully engraved plates.* 7 vols. in 6. Folio, old calf, gilt. London, 1731

VERY SCARCE. Picart's celebrated work is of great value to American collectors on account of its giving a pretty thoroughly exhaustive account of the theologies of the American Indians. Picart's plates are said to amount to 1,300.

UNIQUE COPY OF PILKINGTON'S DICTIONARY OF PAINTERS.

1354 PILKINGTON (M.). Gentleman's and Connoisseur's Dictionary of Painters, Containing a Most Complete Collection and Account of the most Distinguished Artists who have Flourished in the Art of Painting at Rome, Venice, Naples, Florence, and other Cities of Italy; in

Holland, Flanders, England, Germany or France, from the year 1250. Thick 4to, half russia gilt, cloth sides, top edge gilt. London, 1796

UNIQUE and EXTRA ILLUSTRATED with 102 portraits of engravers, mostly of the Dutch school. With—"Supplement containing Anecdotes of the latest and most Celebrated Artists, including several by Lord Orford; also Remarks on the Present State of the Art of Painting, by James Barry."

ANOTHER UNIQUE COPY OF PILKINGTON.

1355 PILKINGTON. General Dictionary of Painters, containing Memoirs of the Lives and Works of the Most Eminent Professors of the Art of Painting from its Revival, by CIMABUE in the Year 1250 to the Present Time. *Illustrated with* 100 *inserted plates and portraits.* 2 vols. 4to, green morocco, elegant gilt edges. London, *n. d.*

UNIQUE and LARGE PAPER COPY with titles specially printed for a former owner—Thomas Bird—and illustrator, whose heraldic book-plate is inserted. The portraits and specimens represented are mostly of the English school and are engraved by T. Chambars, Ryland, Bannerman, Coypel, Walker, Grimaldi, Bretherton, Boydell, Hibbart, Gandon, Hodges, etc., etc.

1356 PITTURE ANTICHIE delle Grotte Di Roma e del Sepolcro de' Nasonj Disegnate et Intagliate alla Similtudine degli Antichi Originali da PIETRO SANTI BARTOLI e FRANCESCO BARTOLI suo Figliuolo Descritte et Illustrate da GIO: PIETRO BELLORI e MICHEL ANGELO Causei Dela Chausse. *With* 76 *admirably executed copper-plates of nudes, etc.* Folio, russia gilt. Rome, 1706

RARE. With the inserted heraldic book-plate of "Victor Albert George Child Villiers, Earl of Jersey, Osterley Park."

1357 POET AND PAINTER; or, Gems of Art and Song. *With nearly* 100 *fine steel engravings.* 4to, stamped morocco gilt, beveled sides, inside gold borders, gilt edges. N. Y., 1869

The engravings are by or after Cabanel, Turner, Maclise, Durand, Huntington, Meadows, Westall, Cropsey, Landseer, Kensett and other eminent artists.

CARDINAL POLIGNAC'S FAMOUS ANTI-LUCRETIUS—BEAUTIFULLY ILLUSTRATED AND BOUND BY DEROME.

1358 POLIGNAC (Melchior de). Anti-Lucretius sive de Deo et Natura Libri Novem. *Illustrated with exquisite head and tail pieces by* EISEN, *engraved by* TARDIEU, *etc.* 2 vols. 8vo, bound by DÉROME in red crushed levant morocco gilt, inside gold borders, edges gilt on marble. Paris, 1747

SCARCE. This posthumous work of the celebrated Cardinal Polignac was edited by the Abbé Charles d'Orleans de Rothelin. It was received with the highest eulogiums by men of letters, among others by Voltaire, who says in his "Temple du Gout"—

"Ce cardinal qui, sur un nouveau ton
En vers Latins fait parler la sagesse
Reunissant Virgile avec Platon
Vengeur du ciel, vainqueur de Lucrece."

1359 POPE. — Œuvres Complettes d'ALEXANDRE POPE, Traduites en François—Nouvelle Edition, revue, corrigée, augmentée du Texte Anglois mis à coté des Meilleures Pièces. *Portraits and plates by* MARILLIER. 8 vols. 8vo, sewed, uncut. Paris, *Chez Veuve Duchesne*, 1779

RARE, entirely uncut as issued with the rare plates of Marillier. The portrait is by Le Beau after Kneller. The illustrations by Marillier to the above edition of Pope are fully equal to those he designed for Dorat, Prevost, etc.

FRENCH HISTORICAL PORTRAITS.

1360 PORTRAITS DES ROIS DE FRANCE avec vn Sommaire discours contenant les Principales Actions de leur Règne, leurs Naissances, Mariages, Decez et autres Remarques Curieuses Depvis PHARAMOND Iusques au ROY LOVIS XIIII. *Illustrated with over* 50 *portraits, brilliant impressions of the* KINGS of FRANCE *and engraved titles.* 4to, old calf gilt (a few short). Paris, *circa* 1650

1361 PORTRAITS. "Eighty-Six Portraits of the British Naval Officers engaged in the most Glorious Victories of the 1st and 2d of August, 1798; 11th October, 1799; 14th February, 1797, and 1st June, 1794. Under the Command of the Illustrious LORD NELSON, LORD HOWE, EARL ST. VINCENT, and LORD DUNCAN." 86 *portraits.* 4to, half calf, gilt.

UNIQUE and CURIOUS COLLECTION of miniature portraits carefully inlaid. From the library of Thomas Needham and with his inserted heraldic book-plate. Among the principal portraits are those of:—Nelson, St. Vincent, Howe, Duncan, Sir Richard Onslow, Sir H. Trollope, Sir C. Thompson, Sir W. Parker, Sir W. Fairfax, Sir T. Bayard, Bridport Gardiner, Paisley, Caldwell, Collingwood, Pakenham, Gambier, Hood, Dacres, Duckworth, Drury, Schomberg, Wescott, Grey Montagne, Harvey, Paley, Bligh, Parker, Troubridge, Pigott, Mackenize, Inglis, Seymour, Pringle, Douglass, Curtis, Payne, Sutton, Miller, Westcott, Knowles, Hollowell, Berkeley, Hutt, Hope, Elphinstone, Gould, Walker and Cotton.

EXTREMELY RARE SIXTEENTH CENTURY COLLECTION OF PORTRAITS OF GERMAN EMPERORS, ETC.

1362 PORTRAITS. FRANCISCII TERTII BERGOMATIS SERENISS. FERDINANDI ARCHIDVCIS AVSTRIAE Dvcis Bvrgvnde Comitis Tirolis, etc. Pictoris Avlici ad Invictiss. CAESARUM MAXIMILIANVM II. Romanorvm imp. Semper Avgstvm. Avstriaecae Gentis Imaginvm. *With* 55 *large copper-plates, portraits including titles* (*some creased and soiled*). Square large folio, old morocco gilt with grolieresque patterns on the sides. *n. p., n. d.*

VERY RARE. This volume of 16th Century portraits is dedicated to Maximilian II., Emperor of the Holy Roman Empire, who was born in 1527 and died in 1576. There are five parts in all, in which are given, accompanied by allegorical figures and engraved text, the portraits of the Emperors and Empresses of the Holy Roman Empire, also members of the great European houses. Some of the plates have two different portraits upon them. Among the more important portraits are those of Don John of Austria, Anne of Austria, Godfrey de Boulogne, Charles the Bold, Philip II. of Spain, Charles the Fifth, Maximilian II., Philip Duke of Burgundy, Rudolph of Hapsburg, etc.

GRAND SERIES OF PORTRAITS ENGRAVED IN THE SEVENTEENTH CENTURY.

1363 PORTRAITS. Les Hommes Illustres et Grands Capitaines François qui sont Peints dans la Galerie du Palais Royal Ensemble un abrégé de leurs Vies et Actions Memorables Composez par M. de la Colombière avec levrs Portraits, Armes et Devises Dessignez et Gravez par les Sieurs Heince et Bignon Peintres et Graveurs du Roy. *Embellished with a series of splendid and large portraits enclosed in borders representing memorable scenes in the lives of those depicted, with their coats of arms, etc.* (*some pages stained slightly*). Square large folio, sprinkled calf gilt. Paris, 1690

Rare. Among the portraits are those of Bertrand Du Guesclin, Joan of Arc, Chevalier Bayard, Duke de Guise, Marshal Biron, Henry IV., Marie de Medicis, Duke de Richelieu, Anne of Austria and Gaston, Duke of Orleans.

1364 PORTRAITS of the FEMALE ARISTOCRACY of the Court of Queen Victoria. With Descriptions, *consisting of* 101 *beautiful steel plates engraved by* Finden, Holl, Mote *and others, from the original paintings by* Chalon, Sir T. Lawrence, Eastlake, *etc.* 2 vols, large 4to, half morocco gilt, cloth sides, gilt edges (a few plates slightly spotted). London, *J. Hogarth*, 1849

1365 PORTRAITS. *Quarto scrap book, containing* 53 *portraits, among them being* Prince de Conde, Paul V., Ankostrom the Regicide, Pius VII., Newton, Chesneau, Mrs. Fitzherbert, St. Bernard, Isabelle d'Espagne, Racine, Piron, Pius VI., Louis XVIII., Rudolph II., Egalite Orleans, Queen Charlotte, Scarron, Napoleon, *etc.*

1366 PRIAPIC. Des Divinités Generatrices ou du Culte du Phallus chez les Anciens et les Modernes des Cultes du Dieu de Lampsaque, de Pan, de Venus, etc. Avec leur Continuation chez les Indiens et les Chretiens d'Europe par "J. A. D." Small 8vo, old sheep, gilt. Paris, 1805

Very rare.

1367 PROUT.—*Fac-similes of* 50 *Sketches made in Flanders and Germany and drawn on stone by* Samuel Prout, F.S.A., *Painter in water-colors in ordinary to His Majesty* (*a few stained slightly*). Large folio, old half morocco, cloth sides. London, *Hullmandel, n. d.*

"We owe to Samuel Prout, I believe, the first conception and certainly the only expression, of precisely the characters which were wanting to old art, of that feeling which results from the influence among the noble lines of architecture of rent and rust, the fissures, the lichen and the weed, and from the writings upon the pages of ancient walls, of the confused hieroglyphics of human history. . . For numerous as have been his imitators, extended as his influence and simple as his means and manner, there has as yet appeared nothing at all to equal him. There is no stone drawing, no vitality of architecture like Prout's." —Ruskin.

1368 PUGIN (Augustus). Specimens of Gothic Architecture, Selected from Various Ancient Edifices in England, with Historical and Descriptive Accounts by E. J. WILSON. *Engraved titles and* 113 *fine plates.* 2 vols. large 4to, fresh half calf gilt, marbled sides and edges. London, [1822]

SCARCE. At the end of volume two is a complete "Glossary of Technical Terms Descriptive of Gothic Architecture."

1369 PUGIN. Gothic Ornaments, Selected from Various Ancient Buildings both in England and France. *With numerous illustrations of every description of decorative detail from the eleventh to the beginning of the sixteenth century drawn on stone by* J. D. HARDING, *or executed under his superintendence.* Large 4to, old half roan, uncut.
London, 1844

This volume includes over ninety important examples by the architect, who some claim was the real designer of the English Houses of Parliament.

1370 PUGIN (A. Welby). True Principles of Pointed or Christian Architecture. 20 *beautifully etched plates and numerous woodcuts in text.* 4to, half morocco gilt, top edge gilt, others uncut. London, 1853

1371 QUINCY'S Figures of the Past; BARTLETT'S JANE GREY; etc. Together 4 vols.

1372 RABAUT (J. P.). Almanach Historique de la Revolution Françoise pour l'Année, 1792. *Illustrated with numerous plates of the French Revolution.* Minimo, half morocco gilt, top edge gilt. Paris, 1792

SCARCE, with inserted heraldic book-plate.

1373 REBULLOSA (Iayme, *Dominican*). Theatro de los Mayores Principes del mondo Y causas de la Grandeza de sus Estados, facado de las Relaciones Toscanas de IUAN BOTERO BENES. Square minimo, vellum.
VERY SCARCE. Barcelona, 1605

UNIQUE AND SPLENDIDLY EXTRA ILLUSTRATED COPY OF MADAME RECAMIER'S MEMOIRS.

1374 RECAMIER (Jeanne Francoise Julie Adelaide Bernard). Souvenirs et Correspondence Tirés de Papiers de MADAME RECAMIER. *Extra illustrated with* 158 *inserted plates,* SOME OF GREAT RARITY, INDIA PROOF IMPRESSIONS, *etc.* 2 vols.

thick 8vo, elegantly bound by TOUT in half crushed levant morocco gilt, top edges gilt, others uncut. Paris, 1860

UNIQUE and SCARCE ORIGINAL EDITION. Among the rare portraits inserted are those of—Madame Recamier, Mme. De Stael, Chateaubriand, Louis XVI., Marie Antoinette, Talma, Pauline Bonaparte, Eliza Bonaparte, George IV. (while Prince of Wales), Empress Josephine, Napoleon, Mlle. de la Valliere, Queen Hortense, Mme. Catalini, Talleyrand, Washington, by Ridley; Lord Castleragh, Duchess of Devonshire, and also of many of the most celebrated persons living during the epoch of Mme. Recamier, which covers the period of the French Revolution and the Empire. There are also a number of views, etc., some of rarity.

"Le salon de Mme. Recamier etait bien autre chose encore, mais il etait aussi, a le prendre surtout dans les dernieres années, un centre et un foyer littéraire. . . . M. de Chateaubriand etait l'orgeuil de ce salon mais elle en etait l'âme. . . Elle avait au plus haut degre non cette esprit qui songe a briller pour lui-même, mais celui qui sent et met en valeur de l'esprit des autres. Elle ecrivait peu; elle avait pris de bonne heure, cette habitude d'ecrire le moins possible; mais ce peu etait bien et d'un tour parfait. En causant, elle avait aussi le tour net et juste, l'expression a point. Dans ses souvenirs elle choissisait de préference un trait fin, un mot aimable ou gai, une situation piquante et negligeait le reste; elle se souvenait avec gout. Elle ecoutait avec seduction ne laissant rien passer de ce qui etait bien dans vos paroles sans temoigner qu'elle le sentit. Elle questionnait avec interet et etait tout entier à la reponse. Rien qu' a son sourire et a ses silences, on etait interesse a lui trouver de l'esprit en la quittant."—SAINT BEUVE.

1375 RECHERCHES sur les COSTUMES et sur les THEATRES de Toutes les Nations tant Anciennes que Modernes. *Plates*, COLORED BY HAND, *designed by* CHÉRY *and engraved by* ALIX. 4to, old calf gilt (odd volume, complete in itself). UNIQUE. Paris, 1790

1376 REFLECTOR (The), a Quarterly Magazine on Subjects of Philosophy, Politics, and the Liberal Arts. 2 vols. (all published). Small 8vo, calf gilt extra, marbled edges. London, 1811

SCARCE. Includes articles on Shakespeareana, the drama, poetry, music and other kindred subjects, by the principal British authors of the beginning of the century.

FIFTY-FOUR VOLUMES OF THE "REVUE ENCYCLOPEDIQUE."

1377 REVUE ENCYCLOPÉDIQUE ou Analyse Raisonnée des Productions les Plus Remarquables dans la Litteratures, les Sciences et les Arts, par une Reunion de Membres de l'Institut et d'Autres Hommes de Lettres, Vols. 1 to 52 inclusive. Small 8vo, half smooth dark green morocco; *also*—TABLE DECIMALE de "La Revue Encyclopédique" 1819–29. 2 vols. 8vo, half yellow calf, gilt. Together 54 vols. RARE. Paris, 1820–32

1378 REYNOLDS (Sir Joshua). Life and Times of, with Notices of some of his Contemporaries, by CHARLES R.

LESLIE and TOM TAYLOR. *Portraits and illustrations.* 2 vols. fresh half calf gilt, marbled sides and edges. London, *John Murray*, 1865

Beyond the immediate subject of Reynolds and his works the volumes treat liberally of the world of wisdom, wit, beauty and folly, which surrounded the painter, sat to him, paid him, dined with him, and loved him. This was the world of our grandfathers, so comprehensive as to include nearly every man and woman of note; near enough to ourselves to have vital warmth even in ashes, and to those who look on the work of the artist, instinct with life that cannot perish while they remain.

1379 REYNOLDS. Literary Works and Memoir of the Author —with Remarks on his Professional Character by HENRY WILLIAM BEECHEY. 2 *portraits* (*one inserted*). Small 8vo, calf gilt. London, 1835

SCARCE. The inserted mezzotint portrait of Sir Joshua Reynolds in Vol. 2 is the very rare "spectacle portrait," engraved by Caroline Watson from the painting by himself.

1380 REYNOLDS. Discourses of, illustrated by Explanatory Notes by JOHN BURNET, F.R.S. 12 *plates, including vignette title by* BURNET. Thick large 4to, cloth, uncut. London, 1842

1381 RIBOT (Theodule). Sa Vie et ses Œuvres, publiée sous la direction de F. G. DUMAS. *Portrait and numerous plates on* INDIA PAPER *and illustrations in the text.* Folio, loose in cloth portfolio. Paris, *n. d.*

1382 RICHARDSON (Charles James). Observations on the Architecture of England during the Reigns of QUEEN ELIZABETH and KING JAMES I. *Illuminated title, folding front. and numerous fine plates.* Large 4to, half roan, cloth sides (front. slightly torn). London, 1837

Indispensable to the architect and antiquary.

LARGE PAPER COPY OF "CLARISSA HARLOWE" IN FRENCH, WITH CHODOWIECKI'S BEAUTIFUL ETCHINGS.

1383 RICHARDSON. Clarisse Harlowe. Traduction Nouvelle et seule complete; par M. LE TOURNEUR faite sur l'Edition Originale, revue par RICHARDSON. Dédiée et présentée a Monsieur, Frère du Roi. *Illustrated with the etchings of* CHODOWIECKI. 10 vols. 8vo, calf, gilt edges. Geneva, 1785–86

LARGE PAPER, VELLUM PAPER and with PROOFS BEFORE LETTERS of the celebrated etchings of Chodowiecki.

Richardson "was a printer and bookseller, a joiner's son, who, at the age of fifty, and in his leisure moments, wrote in his shop parlor; a laborious man who, by work and good conduct, had raised himself to a competency and sound information. . . . No one in this age has equalled him in detail and comprehensive conceptions."—TAINE.

"The power of Richardson's painting, in his deeper scenes of tragedy, never has been, and probably never will be, excelled."—SIR WALTER SCOTT.

"His personages have all the reality possible, his incidents are realized in the manners of all polished nations. What fertility in the invention of personages! What variety in the delineation of character!"—DIDEROT.

1384 RICHARDSON (T. M. Jr.). Sketches in Italy, Switzerland, France, etc. 26 *views tinted and drawn on stone by* RICHARDSON *and* PYNE, *after the designs of* RICHARDSON (*some foxed*). Large folio, morocco extra gilt, edges gilt (rubbed). London, *McLean*, 1837

SCARCE, with the inserted heraldic book-plate of John Blenkinsopp Coulson. "In No. 36 (Society of Painters in Water-Colors, 1873), by T. M. Richardson, we have one of those luxuriously colored and elaborately worked drawings on which this artist has built his reputation. It is entitled, 'In the neighborhood of the town of Colenzos, Northern Calabria.' The mountains, of which a mass closes the middle distance, are most skillfully drawn and richly colored, and in the entire composition there is a completeness which almost bespeaks a scenic study."—*Art Journal.*

1385 RIDER'S 1713 BRITISH MERLIN, Adorn'd with many Delightful Varieties and Useful Verities Made and Compiled for his Country's Benefit by CARDANUS RIDER. *Rubricated.* Minimo, red morocco elegant. London, 1713

VERY RARE. This is an almanac and cookery book combined, for the numerous blank pages intended for the purposes of a diary are filled with curious and manuscript domestic receipts, such as the making of flummery, curd puffs, Dutch waffles, Scotch collaps, whipped syllabubs, etc. The binding is in the style of Le Gascon, continuous floriation, and is a good example of an English endeavor to copy the great French master.

ETCHINGS BY RIDINGER.

1386 RIDINGER (J. E.). Betrachtung der Wilden Thiere Beygefugter Vortrefflichen des Hoch Berumten Herrn, BARTHOLD HEINRICH BROCKES. *Illustrated with* 40 *plates of wild animals and landscapes.* Oblong folio, old half morocco, cloth sides. Augsburg, 1736

VERY RARE. John Elias Ridinger established himself at Augsbourg, where he became an eminent designer and a painter of animals and huntings. His works as a painter are few and are little known excepting in his own country, but in his numerous etchings from his own designs, he discovers an ability which has seldom been surpassed. His compositions are ingenious and animated, and he has given to each animal its own peculiar character and attitude with surprising expression and exactness.

1387 RIS-PAQUOT. Manière de Restaurer soi-même les Faiences, Porcelaines, Cristaux, Marbres, Terrescuites, Gres, Biscuits, Emaux, etc. *Colored plates.* Small 8vo, sewed, uncut. Amiens, 1876

1388 RIS-PAQUOT. Manufacture Royale de Porcelaine de Vincennes et de Sèvres. 345 *marks and monograms in colors.* Small 8vo, sewed, uncut. Amiens, 1878

GRAND COPY OF DAVID ROBERTS' VIEWS OF THE HOLY LAND, EGYPT, ETC.

1389 ROBERTS (David R. A.). HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT and NUBIA, with Historical Descriptions by REV. GEORGE CROLY, LL.D. 124 *large and exquisitely*

beautiful lithographic plates colored in exact imitation of the original drawings and by LEWIS HAGHE. 3 vols. square large folio, fresh half morocco extra gilt, cloth sides, gilt edges. London, *F. G. Moon*, 1842–49

MAGNIFICENT COPY and originally published at £129, *i. e.*, $650. This copy is in all respects in the finest possible state, and as is the case with all such, has the large vignettes which in the usual copies are printed above the letter-press, printed on separate leaves like the larger plates.

The above has always held a prominent position among the many splendid works published during the present century. It is valued no less for its artistic execution, than for the deep and absorbing interest which attaches in the present day to the subjects which it delineates. To the Oriental traveler it is a valuable reminiscence of the spots that he has visited, and to those who are strangers to the East it presents a faithful picture of the existing state of the Bible lands.

"Among the members of the Academy we have at present only one professedly architectural draughtsman of note, David Roberts, whose reputation is probably further extended on the continent than that of any other of our artists except Landseer. . . The fidelity in intention and honesty of system of Roberts have been, however, always meritorious; his drawing of architecture is dependent on no unintelligible lines or blots, or substituted types, the main lines of the real design are always there, and its hollowness and undercutting given with exquisite feeling. His sense of solidity of form is very peculiar, leading him to dwell with great delight on the roundings of edges and angles; his execution is dexterous and delicate, singularly so, in oil; and his sense of chiaroscuro refined."—RUSKIN.

1390 ROBERTS. Views in the Holy Land, Syria, Egypt, Nubia, Arabia, etc. With Historical Descriptions by CROLY and BROCKEDON. *Illustrated with some* 250 EXQUISITELY BEAUTIFUL PLATES *in double tints, executed in the highest style of lithography, by* LOUIS HAGHE. 6 vols. in 3. Large 4to, half morocco, cloth sides, top edges gilt, others uncut (a few plates slightly foxed). London, 1855

Smaller edition in size of the preceding number.

1391 ROBERTS (E.). India, China and the Shores of the Red Sea. *Illustrated with a colored front. and 62 fine steel plates from drawings by* STANFIELD, PROUT, CATTERMOLE *and others, after original sketches by* COMMANDER R. ELLIOTT, R. N. 2 vols. in 1. 4to, half calf gilt, marbled edges. London, *n. d.*

ROCHEFORT'S ANTILLES AND CARIB VOCABULARY.

1392 ROCHEFORT (C. de). Histoire Naturelle et Morale des Iles Antilles de l'Amerique; Enrichie de Plusieurs Belles Figures des Raretez les plus considerables qui y sont d'ecrites avec vn Vocabularie Caraibe. *Engraved titles, plates and engravings of Indians, etc., also portrait.* 4to, old calf, gilt. Rotterdam, *Arnould Leers*, 1658

RARE, with the inserted book-plate "Ex libris C. L. Lepine Doct. Med.," Translation of Title:—"The Naturaland Moral History of the Antilles Islands in America. Embellished with a great number of fine copperplate engravings of the most considerable places and rarities. With a Vocabulary of the Carib language, revised and augmented with many descriptions and some explanations which were wanted in the first."

LARGE PAPER COPY OF ROGERS' COLLECTION OF BEAUTIEUL COLORED FAC-SIMILES OF THE OLD MASTERS.

1393 ROGERS.—Collection of Prints in Imitation of Drawings, to which are Annexed Lives of their Authors, with Explanatory and Critical Notes by CHARLES ROGERS, F.R.S. and S.A.L. *Illustrated with* 112 *colored prints in exact imitation of the originals.* 2 vols. large folio.
London, 1778

Large paper, and includes exquisite fac-simile drawings after Leonardo da Vinci, Michael Angelo, Raffaelo, Zuccaro, Maratti, Titian, Paul Veronese, Correggio, Parmigianio, Caracci, Guido, Domenichino, Guercino, Salvator Rosa, Poussin, Boucher, Rubens, Van Dyck, Rembrandt and others, by Bartolozzi, Basire, Ryland, Watts and others. This copy has inserted the heraldic book-plate of "Robert Dalrymple Horn Elphinstone."

LARGE PAPER COPY OF ROGERS' ITALY.

1394 ROGERS (Samuel). Italy, a Poem. *Exquisite steel plates after* Turner *and* Stothard's *famous drawings, engraved by* Le Keux, Finden, Wallis, *etc.* Large 4to, morocco elegant gilt edges by Hayday. London, 1838

Large paper and very scarce, each plate printed separately on paper same size as text, and not incorporated therein as in other editions.

Exquisite is a most thoroughly appropriate description for this volume illustrative of the "Italy" of the celebrated beau, banker and poet. The enormous wealth of the author enabled him to command the best talents of the best artists of his time, and it is stated that he spent £10,000 in the illustration of the above. J. M. W. Turner, Prout, Thomas Stothard and others, rivaled themselves, and the genius of design was in turn rivaled by marvelously skilled engravers.

1395 ROME.—Raccolta delle principali Vedute di Roma. *Finely engraved title and* 42 *engravings executed in a highly artistic manner by* Domenico Amici, *and other artists, comprising views of all the most important remains of Roman grandeur,* 1835; Raccolta di Obelischi Scelte Fontane, e chiostri di Roma, *engraved title and* 30 *beautiful engravings by* Domenico Amici, *and other artists, delineating the principal Roman obelisks, fountains, aqueducts, and the falls and grottoes of Tivoli,* 1839. Together in 1 vol. Oblong 4to, vellum gilt, edges gilt.

Scarce and a fine copy.

1396 ROSSETTI (Dante Gabriel). The Blessed Damozel. *Illustrated with reproductions after the designs of* Kenyon Cox. Large 4to, fresh cloth extra gilt, top edge gilt, others uncut. N. Y., 1886

Beautiful specimen of printing in bistre, from the De Vinne Press, with an appendix by Mrs. Schuyler Van Rennsalaer.

1397 ROTH. Plastisch-Anatomischer Atlas Zum Studium des Modells und der Antike Entworfen und Gezeichnet von

PROF. CH. ROTH, Bildhauen in Munchen. *Illustrated with anatomical plates for the use of artists.* 1 vol. in 10 parts. Folio, sewed. Stuttgart, 1886

1398 ROUEN ILLUSTRATED. With Introduction by CHARLES DESLYS and Notices by RAOUL AUBE. 20 *etchings by* BRUNET-DESBAINES, J. ADELINE TOUSSAINT *and* NICOLLE. Large 4to, three-quarter morocco, top edge gilt, others uncut. Rouen, *n. d.*

SCARCE, with charming illustrations and initial letters.

1399 ROUND OF DAYS, Described in Original Poems by Some of our most Celebrated Poets. *Illustrated with engravings by the* BROTHERS DALZIEL, *after pictures by eminent artists.* 4to, red morocco elegant, inside gold borders, gilt edges. London, 1866

1400 ROYAL GALLERY OF PAINTINGS, being a Selection of the Cabinet Paintings in Her Majesty's Private Collection at Buckingham Palace, published under the Superintendence of JOHN LINNELL. 33 *steel plates after the works of the great masters*, REMBRANDT, TENIERS, REYNOLDS, VAN DYCK, VAN OSTADE, CUYP, RUBENS, *etc.* Large 4to, half morocco, uncut (engraved title, stained slightly). London, 1850

MAGNIFICENT, UNIQUE AND S. C. HALL'S OWN COPY OF THE ROYAL GALLERY—WITH PICKED IMPRESSIONS OF THE SPLENDID PLATES IN VARIOUS STATES, ETC.

1401 ROYAL GALLERY OF ART, ANCIENT AND MODERN ENGRAVINGS from the Private Collections of HER MAJESTY THE QUEEN AND HIS ROYAL HIGHNESS PRINCE ALBERT, and the Art Heirlooms of the Crown, Buckingham Palace and Osborne, edited by S. C. HALL, F.S.A., etc. *With* 316 *magnificent impressions of the* 144 *highly finished engravings*—THESE IN TWO, AND SOMETIMES IN THREE STATES, ETCHINGS, ARTISTS' PROOFS AND MANY ENGRAVERS' PROOFS SIGNED, SOME OF THE LATTER TOUCHED UP BY THE ARTISTS, ALL ON INDIA PAPER, *also engraved titles and dedications.* 4 vols. square large folio, elegantly bound in half crushed purple levant morocco gilt, cloth sides, gilt edges. London, 1854–61

LARGEST PAPER, UNIQUE, and the editor, Samuel Carter Hall's own picked copy of the choicest impressions of the engravings, which number in all in the different states—first, second and third—321 impressions. The ordinary large paper copies of the "Royal Gallery" were published at 72 guineas, *i. e.*, nearly 380 dollars.

That contained 144 plates only and in one state, but the above extraordinary

copy of the largest paper issue, which is very limited, cannot be compared in connection with ordinary examples. The first volume contains 86 plates including engraved title and dedication; the second, 81 plates, including engraved title; the third, 78 plates, including engraved title and dedication, and the fourth volume 76 plates.

Not only are many of these plates signed by the artists and engravers, but on some of the impressions, in the early states, are notes by the artist. On the engraving of "Undine" Maclise writes—"considering the great labor of this plate and for other considerations, I think Mr. Sharpe deserves much credit for this production.—Daniel Maclise." On the "Ariel" plate, the artist writes—"Being asked to state my opinion, I beg to say that I think Mr. Sharpe's engraving highly satisfactory.—Henry J. Townsend." J. van Lerius, the artist of the "First Born," has written a number of notes in French on the plate of the second state, and of which there are four states represented altogether. J. V. Gibson on an engraver's proof of his "Cottage Home" has written a large number of requests for changes in almost every part of the engraving. So with many others.

With the Royal Gallery of Pictures, preserved in Buckingham Palace, the private property of Queen Victoria, the public are not altogether unacquainted, for at the request of the Directors of the British Institution, many of these paintings have been permitted to enrich their annual exhibitions of the works of the Old Masters. The taste and munificence of two successive sovereigns have produced a collection of pictures, genuine, interesting and splendid. Other galleries may be more numerous, but none have been formed on principles of such severe and scrutinizing selection. No picture is to be met with in Buckingham Palace whose history, from the artist's time to the present day, is doubtful; none but the finest and purest specimens of genius—none but works whose inspiration guided every line of the pencil—have been admitted.

Some of the pictures formed part of the well-known collection of Lady Holderness; some were selected from the galleries of Lord Rendlesham, and M. Schmidt, of Amsterdam. The entire collection of Dutch pictures, which belonged to the late Sir Francis Baring, was secured for King George the Fourth, as were also Rubens' "Portrait of his Wife," from a descendant of the artist, and the splendid picture of the "Marriage of St. Catherine," by Van Dyck, from the collection of M. de Burtin, of Brussels.

The late John Young, Esq., whose descriptive catalogue of the galleries of the Duke of Sutherland, the Marquis of Westminster, the Angerstein Collection, etc., etc., justly hold so conspicuous a rank in the estimation of the amateur. selected this series of subjects presented to the public under the title of "The Royal Gallery of Pictures." It was his intention "to produce highly-finished etchings, with appropriate letter-press descriptions of the Dutch and Flemish pictures, and some of our own school"; and he was engaged upon the work at the time of his decease. Since that period the plates have been gradually progressing, in the hands of some of the most eminent engravers of the present day, without regard to cost, having been chiefly executed by J. Burnet, S. W. Reynolds, W. Greatbach, J. C. Allen, T. Jeavons, J. P. Quilley, and W. J. Taylor, from drawings made expressly for the work by royal permission.

SPLENDID COPY OF ROYAUMONT'S BIBLE PLATES, AND BOUND BY DAVID.

1402 ROYAUMONT (Sieur de, *Prieur de Sombreval*). Histoire dv Vievx et dv Novveav Testament Représentée avec des Figvres et des Explications édifiantes, Tirées des Saints Pères pour Regler les Mœurs dans toute sorte de Conditions, Dédiée à MONSIGNOR LE DAUPHIN. *Illustrated with 268 very beautiful engravings on copper, fine and bright im-*

pressions. Large 4to, crushed levant morocco, inside gold borders, edges gilt on marble by DAVID.

Paris, *Pierre le Petit*, 1671

REMARKABLY CHOICE and CLEAN COPY internally of this very rare edition, which was priced sixteen guineas in a late London catalogue.

"Cet ouvrage qui depuis près de deux siècles jouit d'un succès soutenu à été attribué à L. Is. Le Maitre de Sacy ; mais il est plutot de Nic. Fontaine."—BRUNET.

ADMIRAL RUYTER'S LIFE, PUBLISHED AT AMSTERDAM IN 1698, WITH NUMEROUS FINE PLATES.

1403 RUYTER. Vie de MICHEL DE RUITER, Duc, Chevalier, Lieutenant, Amiral Général de Hollande et de Ouest-Frise ou est comprise l'Histoire Maritime des Provinces Unies, depuis l'An 1652 jusques à 1676. Traduite de Hollandois de GÉRARD BRANDT. *Illustrated with frontispiece, portrait and numerous plates mostly folding.* Old calf, gilt. Amsterdam, *P. and J. Blaeu*, 1698

RARE. The celebrated Dutch Admiral Ruyter was—"born at Flushing in 1607. He obtained the rank of Rear-Admiral in 1645 and fought an indecisive battle against the English near Plymouth in 1652. In 1653 he distinguished himself in a great battle between the Dutch under Van Tromp and the English under Blake. In the service of the King of Denmark, he defeated the Swedes in 1659. He sailed up the Thames in 1667 and destroyed the shipping at Sheerness. In 1671, he commanded a fleet which the combined fleets of England and France were not able to defeat. He was mortally wounded in a fight against the French Admiral Duquesne in the Mediterranean in 1675."

1404 T. BASIL. Sermons de S. BASILE LE GRAND, Archevêque de Césaree en Capado, avec les Sermons de SAINT ASTERE, Evêque d'Amasee, Tradvits dv Grec. Thick small 8vo, olive calf gilt, edges gilt on marble. Paris, 1691

RARE. Every page ruled with red ink.

1405 ST. ELIZABETH.—Chronicle of the Life of ST. ELIZABETH of Hungary, Duchess of Thuringia, who was Born in the Year of Grace MCCVII. and died in MCCXXXI., written in French by the COUNT DE MONTALEMBERT, Peer of France—And now translated for the greater glory of God by AMBROSE LISLE PHILLIPS, Esquire, of Grace Dieu Manor, Leicestershire. *Illuminated title,* COLORED BY HAND, *also vignette wood engravings* ON INDIA PAPER. Large 4to, half morocco, cloth sides, top edge gilt, others uncut.

London, 1839

VERY SCARCE. The translator joined the Roman Catholic Church about the same time as Cardinals Newman and Manning.

1406 ST. JOHN (Alfred). Camping among Cannibals. Small 8vo, cloth. London, 1883

ELEGANT COPY OF SAINT LAMBERT'S SEASONS.

1407 [SAINT LAMBERT (Jean François).] Les Saisons, Poème. Septième Edition. *With engraved front., vignettes and plates by or after* GRAVELOT, LE PRINCE, ST. AUBIN, CHOFFARD, PREVOST, ROUSSEAU *and* DELAUNAY. Thick 8vo, calf gilt, edges gilt (side damaged).
Amsterdam (Paris), 1775

RARE and a BEAUTIFUL COPY. Saint Lambert, the author of this version of the "Seasons," tells of his indebtedness to and the difference in his treatment of the subject sung so delightfully by James Thomson, whose "Seasons" were translated into the French by—J. R. F. de Luze, 1801, Mme. Bontemps, 1796, and J. Poulin, 1802. The notes to "Les Saisons" are very full. There are also some fugitive poetry, "Oriental Fables," and three stories at the end, namely—"L'Abenaki," "Sara Th ," "Zimeo." The first named of these is based on an American Indian plot.

"C'est le seul ouvrage de notre siècle qui passera a la posterité."—VOLTAIRE.

LARGE PAPER COPY OF THE INFANT DON GABRIEL'S EDITION OF SALLUST IN SPANISH.

1408 SALLUST.—La Conjuracion de CATILINA, Guerra de Jugurta por CAYO SALUSTIO CRISPO. *Beautifully engraved title, plates and vignettes.* Large 4to, russia gilt, edges gilt. Madrid, *Joachim Ibarra*, 1772

LARGE PAPER and a superb example of typography.

"Cette edition de la traduction de Salluste faite par l'Enfant Dom Gabriel sous la direction de Fr. Perez Beyer, son precepteur est regardée avec raison comme un chef-d'œuvre typographique. Les exemplaires ont été pour la plupart distribués en present."—BRUNET.

SANDRART'S PORTRAITS OF GREAT PAINTERS.

1409 SANDRART (J. de). Academia Noblissimæ Artis Pictoriæ. *Profusely illustrated with copper-plates and consisting of portraits of celebrated artists, sculptors and engravers as well as examples after their works, also vignettes and engraved front.* Thick folio, vellum. Nuremberg, 1683

VERY RARE. This copy came from the Wellesley and Earl Morton collections, and is a most important work by the eminent painter and engraver Joachim de Sandrart. He had the honor of being selected during the pontificate of Urban VIII., whose portrait he painted, as one of the twelve most eminent painters in Italy, to paint an equal number of pictures. Among the twelve artists thus associated were Poussin, Guido, Domenichino, Andrea Sacchi and Guercino.

1410 [SANDYS (George).] Worthies of England in Church and State. Small 8vo, old calf. London, 1684

SCARCE, with inserted heraldic book-plate of William M. Maude, also autograph of "William P. Thackray, 1806," on title.

1411 SCHILLER (Frederick von). Sammtliche Werke. 12 vols. in 6. Large 8vo, fresh half calf, gilt, marbled sides and edges. Stuttgart, 1862

GOOD LIBRARY EDITION of the works of Germany's greatest poet.

LARGE PAPER COPY OF SCHILLER IN FRENCH.

1412 SCHILLER. Œuvres Dramatiques, Traduites de l'Allemand Precedées d'une Notice Biographique et Littéraire sur SCHILLER. *Portrait* ON INDIA PAPER. 6 vols. large 8vo, half morocco gilt, uncut, by J. HERING. Paris, 1821

LARGE PAPER and THICK PAPER, with inserted book-plates, one of which is heraldic and the other is of Emanuel Martin.

1413 SCHULTENS (Albert). Liber JOBI cum Nova Versione ad Hebræum et Commentario Perpetuo. 2 vols. in 1. Thick 4to, stamped vellum. Leyden, 1737

SCARCE. Michaelis calls Schultens the greatest Orientalist of his age.

1414 SCHWENKE (Frederick). Designs for Decorative Furniture and Modern Chamber Arrangement, including a Practical Guide to Upholstery. 72 *large and fine plates exhibiting the latest improvements, accompanied by minute and accurate working plans, the subjects carefully selected from the best existing specimens exhibited in the Department of Industrial Art, Berlin, by* F. SCHWENKE. Large folio, half morocco, cloth sides, gilt top edge.
London and Manchester, *Henry Sotheran & Co.*, 1882

1415 SCOTT (Sir Walter). Waverley Novels. Author's Favorite Edition with all his Additional Notes. 96 *beautiful engravings from original designs of* STANFIELD, CRESWICK *and others.* 48 vols. small 8vo, cloth, totally uncut.
Edinburgh, *A. & C. Black*, 1850

"His (Scott's) genius shines with an equal light on all,—illuminating the vast hills of purple heath, the calm breast of the quiet water, and the rich masses of the grove,—now gleaming with a sacred light on the distant towers of some old monastery, now softening the greenwood shade, now piercing the gloom of the rude cave where the old covenanter lies,—free and universal and bounteous as the sun, and pouring its radiance with a like impartiality 'upon a living and rejoicing world.'"—TALFOURD.

1416 SCOTT. Works, *i. e.*, Waverley Novels, 5 vols.; Poetical Works; Tales of a Grandfather and Life by LOCKHART. *Portrait and engraved titles.* Together 5 vols. Large 8vo, half russia gilt, cloth sides, marbled edges.
Edinburgh, 1843–47

1417 SCOTT. Poetical Works. 24 *beautiful steel plates after* J. M. W. TURNER, *engraved by* GOODALL, LE KEUX, COOKE *and others.* 12 vols. small 8vo, light brown morocco, gilt edges. Edinburgh, *Robert Cadell*, 1833–34

Author's favorite edition, with inserted heraldic book-plate of Mowbray Morris.

1418 SCRAP-BOOK, *Containing* 37 HAND-COLORED PLATES *by* H. AIKEN, *entitled* "*Songs*," *exhibiting* 170 *humorous subjects; also* 25 *engravings of views, etc., carefully* COLORED,

BY HAND AFTER THE ORIGINAL WATER-COLOR DRAWINGS *by* J. WARD, R.A.; H. MULREADY, R.A.; F. GREENAN, R.A.; G. BOHN *and others*. Large folio, velvet binding.

1419 SCRIVEN (Alexander). Album, *Containing* 19 *clever pencil sketches of figures and animals; also very fine pencil portrait of the artist by* G. SPALDING. Large 4to, purple morocco extra gilt, edges gilt, with lock (no key).

BORGHESE GALLERY OF SCULPTURE—BOUND BY BERTRAND—WITH 300 PLATES AND PRIVATELY PRINTED.

1420 SCULTURE DEL PALAZZO DELLA VILLA BORGHESE DETTA PINCIANA. *Illustrated with some* 300 *outline plates of statues, busts, bas-reliefs, etc., after drawings by* CAUCCINI, *also engraved titles by* MORELLI *after* ASPRUCCI. 3 vols. small 8vo, half green crushed levant morocco by BERTRAND, gilt edges. Rome, 1796–97

VERY RARE. This set includes the "Monumenti Gabini." This work was executed by Lamberti and Visconti, and was privately printed for presents only at the expense of the Prince Borghese. The marbles were removed to the Louvre, when purchased by Napoleon.

1421 SELECT VIEWS OF LONDON and its Environs, with Letter-press Descriptions. *Vignette title and numerous beautiful copper-plate engravings by* STORER, GREIG *and others, from original drawings.* 2 vols. in 1. Thick 4to, half morocco. London, 1804

INDIA PAPER PROOF COPY OF "SELECTED PICTURES."

1422 SELECTED PICTURES FROM THE GALLERIES AND PRIVATE COLLECTIONS OF GREAT BRITAIN, EDITED BY S. C. HALL, F.S.A. 150 *masterpieces of modern art executed in the highest style of line engraving by the most eminent engravers of the day*, INDIA PAPER PROOFS. 4 vols. square large folio, half morocco gilt, cloth sides, gilt edges. London, *Henry Sotheran & Co., n. d.*

"Selected Pictures" is one of the grandest collections of engravings published of late years. It includes the choicest paintings of—Landseer, Faed, Mulready, Leslie, Maclise, Wilkie, Etty, Paton, Frith, Herring, Ward, Gilbert, Calderon, Eastlake, Creswick, Stanfield, etc., engraved by Cousen, Stocks, Heath, Sharpe, Armytage, Willmore, Jeens, Greatbach, Joubert, Graves and others of equal eminence.

1423 SELOUS. Illustrations by H. C. SELOUS, of "HEREWARD the WAKE," by CHARLES KINGSLEY. 20 *elegantly designed outline plates.* Oblong large 4to, cloth, red edges. London, *printed for subscribers for the Art Union of London*, 1870

1424 SEPT PSEAUMES de la Penitence Paraphrasez en François par MADAME MARIE ELEONOR DE ROHAN, ABBESSE DE MALNOUE. Minimo, red crushed morocco gilt, inside gold borders, edges gilt on marble. Paris, *Jean Bodot*, 1691

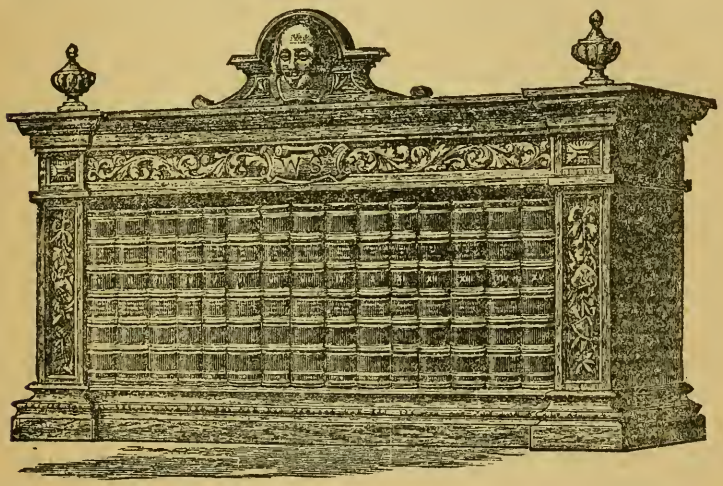
SCARCE. Every page ruled around with red ink.

BASKERVILLE EDITION OF SHAFTESBURY'S CHARACTERISTICS—LARGE PAPER.

1425 SHAFTESBURY (Anthony, *Earl of*). Characteristics of Men, Manners, Opinions, Times. *Portraits and vignettes by* GRIBELIN. 3 vols. large 8vo, calf gilt, citron edges.
Birmingham, *printed by John Baskerville*, 1763

LARGE PAPER and VERY RARE. With inserted heraldic book-plate of Lord Petre.

"It has often been remarked that the CHARACTERISTICS are unjustly neglected in our days. For Lord Shaftesbury, with all his pedantry, was a man of great talents."—DE QUINCEY.



SPLENDID COPY OF THE EDITION DE LUXE OF HOWARD STAUNTON'S SHAKESPEARE AND IN HAND-CARVED OAK CABINET.

1426 SHAKESPEARE (William). The WHOLE WORKS of, Edited by HOWARD STAUNTON. *With* 800 *splendid woodcut illustrations, after drawings by* SIR JOHN GILBERT, R.A.—PROOFS ON CHINA PAPER. 15 vols. thick large 8vo, elegantly bound in red crushed morocco super extra gilt, inside gold borders, gilt edges, and in handsomely hand-carved oak cabinet. London, 1881

EDITION DE LUXE. Number 88 of LIMITED EDITION and being one of a few EXTRA COPIES printed on thick paper of the VERY FINEST QUALITY made specially for the work and for presentation. There were only 1,000 copies printed in all, and each of which was numbered. As each sheet of each volume was printed the type was distributed. The volumes were thus not worked off from stereotype plates but from the types direct.

The text chosen for this Edition de Luxe was that of Mr. Howard Staunton,

"Certainly one of the Best Texts we have" (*Athenæum*, March 12, 1881), and it is printed in large, clear, new type.

The illustrations, eight hundred in number, by Sir John Gilbert. R.A., without doubt the finest draughtsman on wood of his time, were printed from the Original Wood Blocks on real China paper, by Messrs. R. Clay, Sons and Taylor, and are mounted in the text. The portrait in the above set is newly engraved and altogether different in treatment to that used formerly in the Staunton editions.

This superb edition of the works of the Bard of Avon is uniform in size and type with the Edition de Luxe of the Works of Charles Dickens.

This number in its oak cabinet would be an ornament to any library. It measures 38 inches long by 26 high and 10 deep. The cut above gives an admirable idea of the Shakespeare in its case. At the top of the cabinet is carved a head of Shakespeare from the Stratford bust and Droeshout portrait. Below in the carved scroll work, which is conventional floriated Gothic, are the initials "W. S." on a label. In the fillets on each side are carved ornamentation representing masks of "Comedy" and "Tragedy" with allusive designs of musical instruments, chivalric weapons, etc.

The price in London for such a copy as the above is 50 guineas, *i. e.*, $262.50, exclusive of 25 per cent. United States duty, which would bring the market value of the set, in New York, up to the neighborhood of $330.

FAC-SIMILE OF THE FIRST FOLIO SHAKESPEARE.

1427 SHAKESPEARE: Photo-lithographic Fac-simile of the First Folio Edition of SHAKESPEARE's Works, 1623, executed by R. W. PRESTON, from the matchless copies in Bridgewater House and the British Museum under the superintendence of H. STAUNTON. *Portrait.* Thick folio, bound by ALLO in half red crushed levant morocco extra gilt, top edges gilt, others uncut.

[London, *Day and Son*, 1866]

The "first folio" is the only edition of the poet's works which is entitled to any authority as regards the accuracy of the text, and in this respect the above fac-simile being done by photo-lithography, can be relied on by scholars as absolutely trustworthy.

1428 SHAKESPEARE. [A Reprint of his Collected Works] as put forth in 1623. Comedies, Histories, and Tragedies. Published according to the True Originall Copies. *Portrait on title.* Thick small folio, elegantly bound in red morocco elegant, inside gold borders, gilt edges.

London, *Printed by Isaac Iaggard, and Ed. Blount*, 1623, *and Reprinted for Lionel Booth*, 1864

Lionel Booth's careful fac-simile reprint of the far-famed text of the first edition of Shakespeare, "intact as it was put forth in 1623."

As the text of the "first folio" is continually referred to by Shakespearian scholars as of the greatest authority, the value of this present reprint cannot be overrated, the more so as perhaps no work was ever more sedulously watched during its progress through the press in order that it might be a trustworthy reflex of the rare and precious original, and as such it has been universally accepted. Appended is an elaborate collation of the "first folio."

1429 SHAKESPEARE. [A Reprint of his Collected Works] as put forth in 1623. Comedies, Histories, and Tragedies.

Published according to the True Originall Copies. *Portrait on title.* Thick 4to, half morocco, gilt top edge.
London, *Printed by Isaac Iaggard, and Ed. Blount.* 1623; *and Reprinted for Lionel Booth*, 1864

LARGE PAPER copy of the Lionel Booth's careful quarto fac-simile reprint.

1430 SHAKESPEARE. Dramatic Works from the text of the First Edition. *Portrait.* 8 vols. 8vo, elegantly bound in fresh half crushed levant morocco gilt, top edges gilt, others uncut by RIVIERE. London, 1885

LIMITED EDITION of 250 copies printed in all.

1431 SHAKESPEARE. Plays and Poems, with Life and Glossarial Notes, edited by A. J. VALPY. *Portrait and* 170 *illustrations from the plates in* BOYDELL'S *edition.* 15 vols. small 8vo, fresh half olive morocco, contents lettered, gilt edges.
London, *A. J. Valpy*, 1832–34

SCARCE and one of the best texts and best illustrated editions of Shakespeare.

LARGE PAPER SHAW'S DRESSES AND DECORATIONS, WITH THE PLATES FINISHED IN GOLD AND COLORS.

1432 SHAW (Henry). DRESSES AND DECORATIONS OF THE MIDDLE AGES, FROM THE SEVENTH TO THE SEVENTEENTH CENTURIES. With an Historical Introduction and Descriptive Text to every illustration, by THOMAS WRIGHT. *Consisting of* 94 BEAUTIFULLY COLORED FULL-PAGE ENGRAVINGS, *a profusion of initial letters, and examples of curious ornaments.* 2 vols. large 4to, half morocco, uncut, Roxburghe style. London, *W. Pickering*, 1843

LARGE PAPER, with the plates very highly finished in colors by hand, and many of the initial letters, woodcuts and full-page illustrations illuminated with gold.

There were only 50 large paper copies in all printed. The title to volume one of this copy and a number of the pages in the text have been most carefully inlaid.

This splendid book of mediæval costume, one of the best works on the inner life and costumes of our rude but splendor-loving ancestors, includes ecclesiastical costume, portraits of historical celebrities, allegorical representations, masques, tournaments, games, religious ceremonies, art, workmanship, weapons, jewels, etc.

1433 SHAW. ENCYCLOPÆDIA of ORNAMENT. 59 *fine plates*, BEAUTIFULLY COLORED, *comprising several hundred examples of stained glass, wood carving, tapestry and needlework, designs for gold and silversmith's work, etc.* Large 4to, half morocco, cloth sides, top edge gilt.
London, *W. Pickering*, 1842

Fine copy, with all the plates, initial letters, etc., beautifully colored.

SHERIDAN'S DRAMATIC WORKS—LARGE PAPER AND LIMITED EDITION.

1434 SHERIDAN (Richard Brinsley). The Dramatic Works, with an Introduction by RICHARD GRANT WHITE. *Portraits.* 3 vols. 8vo, boards, totally uncut. N. Y., 1883

LARGE PAPER. No. 288 of edition printed from type, and limited to 350 copies on Japan and Holland papers.

1435 SMOLLETT (Tobias). Complete Works, with Memoir of the Author by THOMAS ROSCOE. *Fine portrait and* 19 *spirited etchings by* GEORGE CRUIKSHANK. Thick large 8vo, half calf gilt, marbled sides and edges. London, *n. d.*

1436 SOCRATE, Tragedia Una, *Londra*, 1796; Breve Compendio de los Festivos Aplavsos de Villa Franca, *Barcelona*, 1724; Applavsi Poetici sopra la Partenza della Nvova Galeazzi del Serenisimo Gran Duca di Toscana, *Pisa*, 1633. Together 3 pieces. Sewed.

1437 SOMERVILLE (W.). Hobbinol, Field Sports and the Bowling Green. *Beautiful vignette illustrations by* NESBIT *from the designs of* THURSTON. 4to, stamped calf, gilt. London, 1813

MAGNIFICENT SPECIMEN of typography, printed by Bulmer at the Shakespeare Press.

1438 SOUTHERNE (Thomas). Works. 2 vols. small 8vo, calf, (rebacked). London, 1721

SCARCE. Southerne was born at Oxmantown, County of Dublin, 1660, and died in 1746—"the oldest and richest of his dramatic brethren." He came of an Anglo-Norman family which had settled in Ireland at an early date, and had previously lived on the borders of Yorkshire, England, where they were Lords of Mitton and Colmolyn. Of the same stock was John Soothern, who wrote "Pandora," published in 1584, and which he dedicated to "Edward Dever, Earl of Oxenford."

1439 SOUTHEY (Robert). Common-Place Book of Choice Passages, Special Collections, Analytical Readings, Original Memoranda, etc. *Engraved title with fine medallion portrait.* 4 vols. thick 8vo, fresh cloth, uncut. London, 1876

1440 SPLENDID PORTRAITS of Royal Personages. 15 *large whole-length and equestrian portraits, finely engraved in mezzotinto by* EARLOM, TURNER *and* DUNKARTON. Square large folio, fresh half morocco gilt, cloth sides, top edge gilt. London, *Nichols*, 1816

RARE. This interesting series includes portraits of Elizabeth, James I., Charles I. and II., etc.

1441 STANFIELD (Clarkson, *R.A.*). Sketches on the Moselle, the Rhine and the Meuse. 30 *tinted plates, lithographed and drawn on stone, by* HAGHE, BOYS, GAUCI, PICKEN,

after the original designs of STANFIELD (*foxed*). Large folio, half morocco, cloth sides. London, 1838

SCARCE. At the sale of the collection of Charles Dickens in 1871, a thousand guineas were given for a view of "Eddystone Lighthouse," a scene painted by Stanfield in the course of a few hours for one of the famous amateur plays organized by Dickens and his friends.

ORDERS OF KNIGHTHOOD BY STEENACKERS—COLORED PLATES.

1442 STEENACKERS (F. F.). Histoire des Ordres de Chevalerie et des Distinctions Honorifiques en France. *Illustrated with numerous chromo-lithographic plates in colors and metals.* Large 4to, sewed, uncut. Paris, 1867

A SPLENDID VOLUME, including the Orders of the Temple, St. John of Jerusalem and Rhodes, etc.

1443 STEVENS (Henry). Bibliotheca Historica, or a Catalogue of 5,000 Volumes of Books and Manuscripts Relating Chiefly to the History and Literature of North and South America. 8vo, cloth, uncut. Boston, 1870

1444 STORER (J. and H.). Histrionic Topography, or the Birth Places, Residences and Funeral Monuments of the most Distinguished Actors. *Plates and engraved title.* 8vo, boards, uncut. RARE. London, 1818

1445 STRUTT (Joseph). Sports and Pastimes of the People of England, including Rural and Domestic Recreations, May-games, Mummeries, Pageants, Processions and Pompous Spectacles from the Earliest Period to the Present Time. 40 *beautiful plates printed in sepia, containing nearly* 150 *different subjects selected from ancient paintings.* Large 4to, totally uncut. London, *printed by T. Bensley*, 1810

VERY RARE. A superb copy of the second edition, with extra wide margins, equal to large paper.

"The amusing pages of Strutt entitle his memory to great respect; and, borrowing the idea of Dr. Johnson, I will boldly affirm that he who wishes to be informed of the curious and interesting details connected with Ancient Manners and Customs, Costume, Regal and Ecclesiastical Antiquities, 'must devote his days and his nights' to volumes of STRUTT."—DIBDIN'S *Decameron.*

1446 STRUTT. The Same. *With illustrations.* 8vo, original (old) cloth, uncut. London, 1838

FINE COPY OF THE BEST LIBRARY EDITION OF SWIFT.

1447 SWIFT (Jonathan, *D.D., Dean of St. Patrick's, Dublin*). Works, containing Additional Letters, Tracts and Poems not Hitherto Published; with Notes and Life of the Author by SIR WALTER SCOTT. *Portrait and fac-simile.* 19 vols. 8vo, polished yellow calf gilt, marbled edges, newly rebacked. Edinburgh, 1814

HANDSOME COPY. "No author in the British language has enjoyed the extensive popularity of the celebrated Dean of St. Patrick's. Neither the local and temporary nature of the subjects on which his pen was frequently engaged, nor other objections of a more positive nature, have affected the brilliancy of his reputation."—SCOTT.

1448 SWISS SCENERY. *Illustrated with vignette title and* 60 *beautiful plates, engraved by* HEATH, RADCLYFFE, ASKEW, WALLIS, *etc., from the original drawings by* MAJOR JAMES COCKBURN. Large 8vo, fresh half blue morocco gilt, top edge gilt, others uncut, by GRAY. London, 1820

LARGE PAPER, and with extra fine impressions of the plates.

1449 SYRIA, THE HOLY LAND, ASIA MINOR, etc. Illustrated with Descriptions of the Plates by JOHN CARNE. *With numerous steel plates finely engraved after a series of views drawn from nature by* W. H. BARTLETT, WM. PURSER, *etc.* (*some foxed*). 3 vols. 4to, stamped purple calf, gilt. London, [1836–38]

1450 TACITI Opera, Recognovit, Emendavit Supplementis Explevit, Notis Dissertationibus Illustravit GABRIEL BROTIER, Curante et Imprimente ABRAHAMO JOANNE VALPY. 5 vols. large 8vo, calf gilt, edges gilt. London, 1812

HANDSOME EDITION and best text of Tacitus.

1451 TENNYSON (Alfred). Idylls of the King, *i. e.*, Enid, Elaine, Viven and Guinevere. *Illustrated with magnificent steel plates, after the spirited and characteristic designs of* GUSTAVE DORÉ. 4 vols. in 1. Square folio, illuminated cloth beveled sides, gilt edges.

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